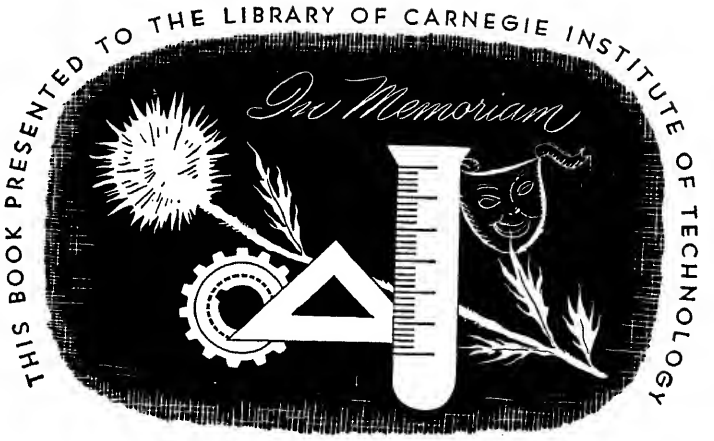
SPECIMENS



by

John F. Hillier

in memory of his father

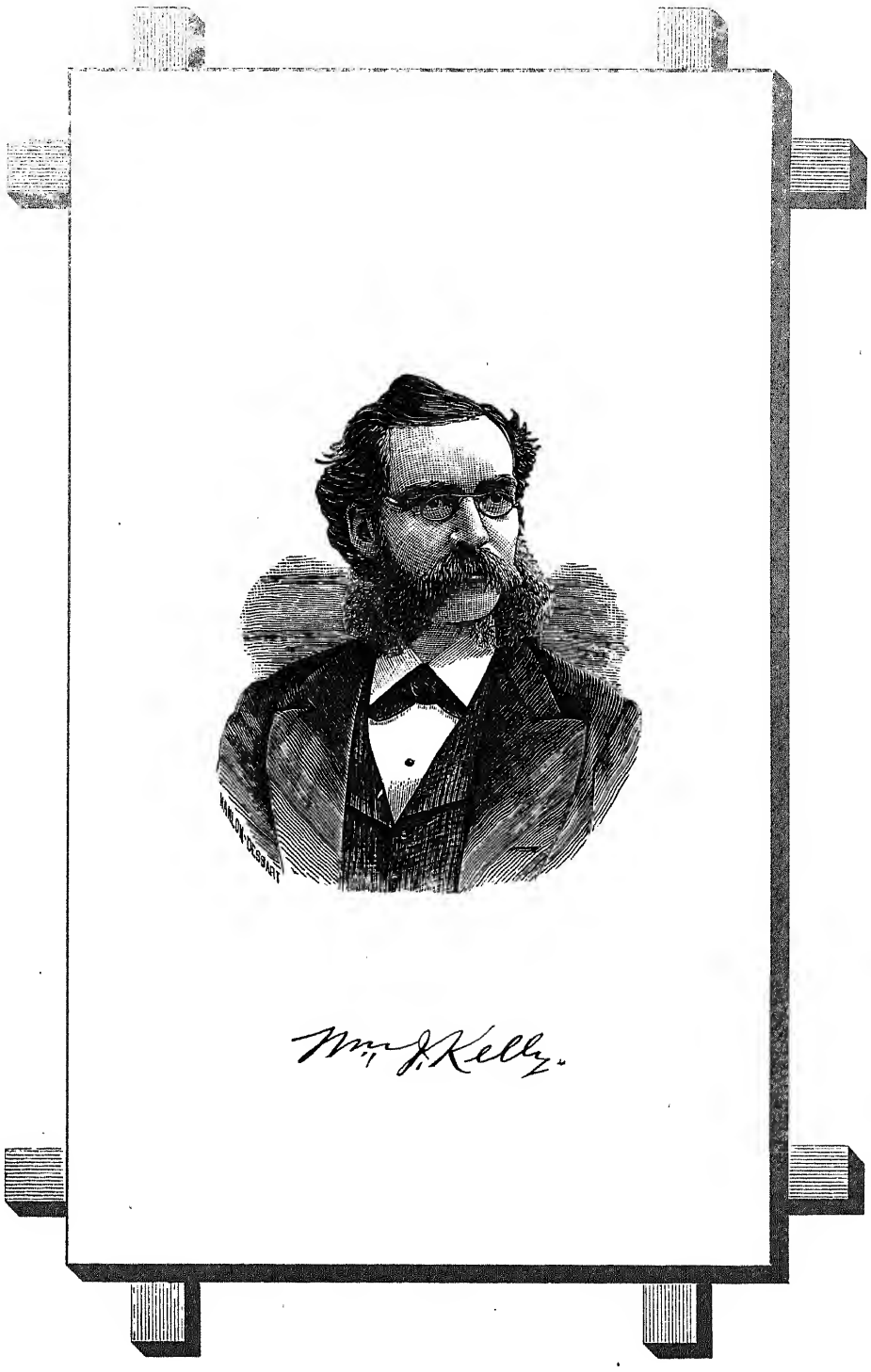
WILLIAM F. HILLIER, *Printer*

1849-1929

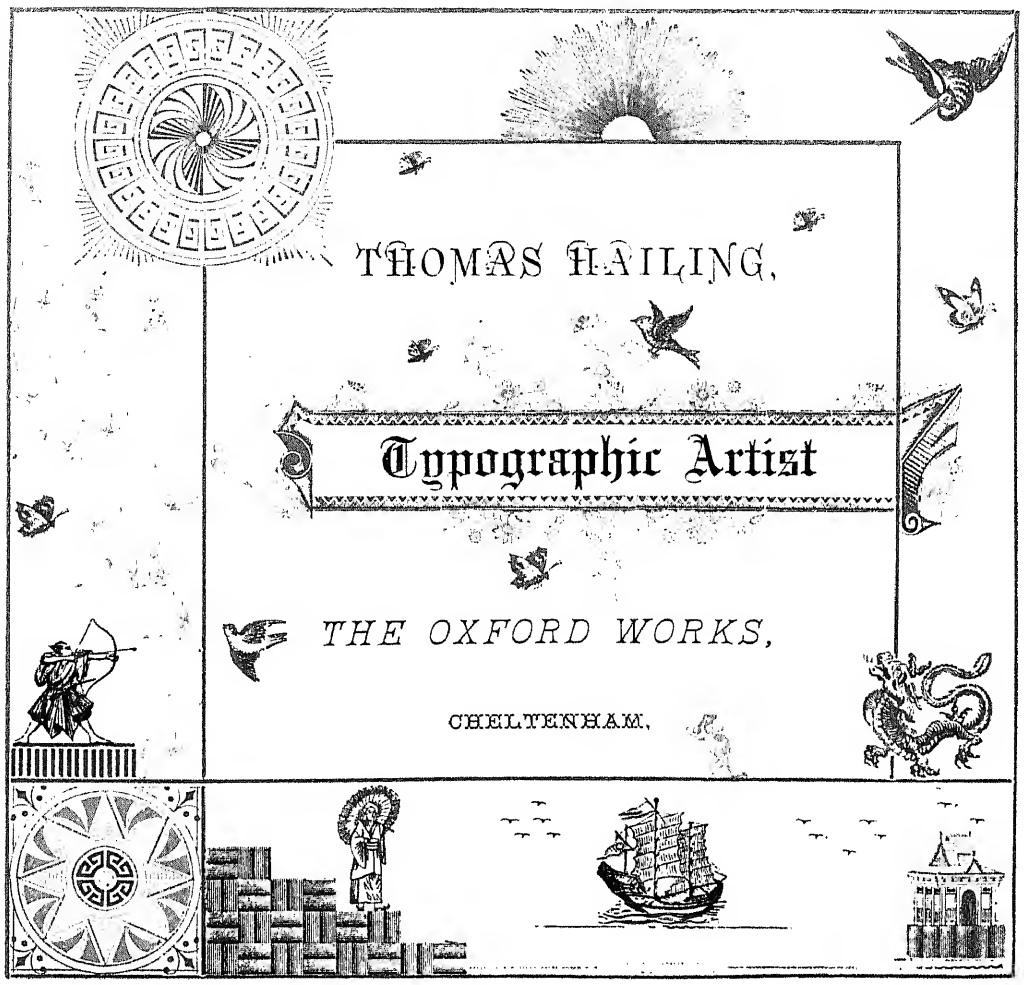
who was indentured to serve his apprenticeship in London, England, on September 15, 1863, and worked at his trade for many years at Meyersdale and Huntingdon, Pennsylvania

APR 8 '58

CARNEGIE INSTITUTE
OE TECHNOLOGY LIBRARY



Wm. J. Kelly.


THOMAS HAILING,
Typographic Artist
THE OXFORD WORKS,
CHELTENHAM.

LABORARE EST ORARE.

SPECIMENS

OF

GENERAL PRINTING

BY

THOMAS HAILING.

CHELTENHAM:
THE "OXFORD" PRINTING WORKS.

VOL. 2

1882.

J
655.3
H15a
v.2
FRBR

Go, little book; thyself present.

. . . .

And when thou art past jeopardy,
Come tell me what was said of me,
And I will send more after thee.

Spenser.

PREFACE.

Our fortune rolls as from a smooth descent,
And from the first impression takes its bent.
Dryden.

NEVERTHELESS

I persevere, in spite of the envious carpings of self-elected critics, and all the other troubles which surround and harass the daily life of a striving Printer. I endeavour to extract the "sweets" of my "office" as I go along, and I always find an uplifting consolation in the fact that my labour is not entirely thrown away. To those friends who, by their writings and words and example, have helped me forward in my course, I here tender sincere and grateful thanks in acknowledgment of their services, so freely and heartily rendered. Without such help I feel that it would have been impossible to have arrived at the position I am now in and enabled to send forth the Second Volume of my "Specimens of General Printing." Of the merits of the work here exhibited it does not become me to speak. That must be left in the hands of the editors of our trade journals, and I leave it there with perfect confidence, feeling well assured that even their adverse criticisms will exert as beneficial an effect upon myself as upon other readers. I cannot, however, refrain from laying claim to some little amount of consideration: I do my best. No man can do more; and if any one thing more than another gives me courage to persist in the work to which I have put my hand it is the consciousness that I have been, and still may continue in a small degree to be, the means of stimulating my brethren to "go and do likewise."

Midsummer, 1882. THOMAS HAILING.

LATE STUCKE & HUMPHREYS,

The Promenade, Cheltenham.

ALEXANDER CUMMINGS

Formerly with Wolmershausen, London.

CIVIL, MILITARY AND LADIES' TAILOR,

Having taken the above Premises, begs to inform both his own and Messrs. Stucke & Humphreys' Patrons, that he intends continuing the Trade lately carried on therein, and that he will offer a

VERY SELECT STOCK OF NEW SEASONS' GOODS

ISLE OF HARRIS HOMESPUNS,

West of England and Scotch Angolas, Mohair Cloths, etc.

For Gentlemen and Ladies' Wear.

PRICES WITH STRICT REGARD TO ECONOMY

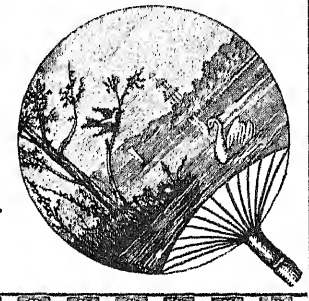
(Or Store Prices at Store Terms.)

ALEXANDER CUMMINGS is an acknowledged Cutter of the first class, whilst his employees are of the highest talent, and his own personal supervision may at all times be relied upon.

PRIVATE FITTING ROOMS.

LADIES' SHOW ROOM FOR PROMENADE JACKETS, COSTUMES, ULSTERS, &c.

With a Model Horse for trying on Riding Habits, etc.



"PAX"

Saint Gregory's Church, Cheltenham.

In Omnibus Glorificetur Deus.

The Choir of Saint Gregory's Church costs annually £80. Towards meeting this sum I have not received of late years more than £30 a year. Hence the burden upon me has been exceedingly heavy. This has arisen, I feel sure, to a great extent from the circumstance that many Members of the Congregation have not known, or have not realised to themselves the greatness of the expense, and in consequence have not felt called upon to contribute. No one would wish to see the Choir less efficient than it is. Good Music, well taught and executed, such as we have, greatly enhances the Divine Service and is a powerful aid to devotion. Therefore all the Members of our Congregation should consider it a duty, as it really is, to contribute something every year towards its maintenance. If each one did this according to his means, the sum required would be easily provided, and the burden upon me, already too heavy, would be considerably lighter. I appeal then confidently to all, to those who have a fixed habitation in Cheltenham, as well as to those who are temporarily residing here, for all partake of the Sacraments and of the Fruits of the Adorable Sacrifice, to take this good work to heart, and to contribute some sum each year, or if they are not residents to make a donation, towards maintaining a good and able Choir in our Beautiful Church, for the Glory of God and the adornment of His Service upon Earth.

Robert Aloysius Wilkinson, O.S.B.

No. 4.

5, Monmouth Street Bridgwater.

.....188

ESTAB. 1819.

In Account with

TORR & SON

TAILORS,

Woollen Drapers, &c.

No. 5.

NORTH STREET,

Cheltenham, ...188

To **THOMAS LUSTY,** Dr.

Carver, Gilder, and Picture Frame Manufacturer.

ALL ORDERS PROMPTLY EXECUTED

No. 6.

THE CAMBRAY PIANOFORTE SALOON,

Bath Road, Cheltenham, ...188

DR. TOFWURSELL,

Music Seller.

Agent for John Brinsmead and Son's Gold Medal Pianos.

Every Description of Musical Instrument Tuned, Regulated, and Repaired on the Shortest Notice.

Pianos Packed for India and the Colonies.

No. 11.

Tewkesbury Abbey Church.

Sunday

Morning Service.

Venite
Psalms
Te Deum
Benedicite . . .
Benedictus . . .
Jubilate Deo . . .
Anthem
Hymn
Responses . . .
Doxology
Hymn

Afternoon Service.

Psalms
Magnificat . . .
Cantate Domino .
Nunc Dimittis .
Deus Misereatur .
Hymn
Hymn

Evening Service.

Psalms
Magnificat . . .
Cantate Domino .
Nunc Dimittis .
Deus Misereatur .
Anthem
Hymn
Hymn

No. 10.

Saint Mark's Church.

Sunday 188

Morning Prayer.

Venite

Te Deum—Benedicite

Benedictus—Jubilate

Hymn

Kyrie

Hymn

Concluding Voluntary

Evening Prayer.

Psalms

Magnificat—Cantate

Nunc Dimittis—Deus Misereatur

Hymn

Hymn

Hymn

Concluding Voluntary



JAMES HARPER.



JOHN HARPER.



JOSEPH WESLEY HARPER.



FLETCHER HARPER.

A DISTINGUISHED FIRM

OUR friends will require no apology at our hands for introducing to their notice portraits of the founders of the celebrated American firm, Harper Brothers, which we are enabled to do through the courtesy of our ever-present-friend-and-helper, Mr. Robert Hilton (with Messrs. Field and Tuer, London,) who kindly presented us with the electros. The engravings originally appeared in the pages of *The Chromatic Art Magazine*, so ably conducted by Mr. John Henry, of New York. From this source, also, we take the following particulars: "The four brothers Harper were all printers, and well grounded in the economies of the business. Their original capital was but five hundred dollars; yet, with this modest commencement, coupled with their practical experience and indomitable industry, they steadily progressed, until, at the time of the death of the last of the brothers, they left to their children an establishment which does a business of many millions per annum, and would sell for millions, cash down, any day of the year. Nearly forty years ago," continues Mr. Henry, "I was a compositor in the Harper establishment, and thus became acquainted with my kind-hearted employers, as well as with the interior arrangements of the concern. Each of the brothers took his distinctive position, and thus secured the perfection of order in the counting room; the press-rooms were under equal personal governance; and the composition rooms were peculiarly managed, resulting, however, in perfect system and for the pecuniary advantage of the men. Perfect quiet was enforced, and conversation strictly prohibited. If necessary in the course of business for one man to speak to another, it was done in an undertone, and confined strictly to the business in hand. For the first few days this forest-like stillness was very irksome to the new-comer; but he soon became reconciled, as he discovered his proofs to be cleaner than usual, and at least a thousand ems per day added to his 'get-up.' Most of the works issued by the establishment forty years ago were octavos, two columns to the page; and strict attention to even spacing was the rule of the office. . . At this period the daily habit of the senior Mr. Harper was to visit the composing rooms, and have a kindly word for every man who kept his cases in order. His eye was after the quad boxes, and if he found any of them the receptacle of pi, he would pass the compositor with a frown, and the unfortunate wight was certain of a speedy visit from the foreman. We kept our cases clean for our own convenience, and secured a friend in Mr. Harper ever after. Afterward, as a business man, we were surprised to find that he *kept the run of us*, and as we met, that he had ever something kindly to say by way of encouragement and sound advice to give from his large stock of experience. So also with Mr. John Harper—the Colonel, as he was familiarly called. He was very considerate with the men in general, and particularly so to such of them as conducted themselves in his employment to his satisfaction." As characteristic of these men, and as one of secrets of their unwonted success, Mr. Henry tells us that "Twenty years after we left the establishment we had occasion to supply a large drum cylinder press to Col. Forney's Washington job office. Learning that the Harpers had one for sale, we called on the Colonel and struck a bargain—the machine being sold by him as 'in good working order.' It was wanted in a great hurry, so we shipped the bed-plate and frame immediately, intending the working parts to go the next day; but our machinist reported the *bed cracked* and a *large hole in the printing surface of the cylinder*. We knew with whom we were dealing, and felt sure Col. Harper would make it all right—nor were we disappointed. 'Well, Mr. Henry,' said the Colonel, 'this is a bad case. It is something like a man with his heart taken out and his head cut off! and this press cannot be said to be in good working order. Now, oblige me by bringing George Taylor here, and I will make it all right regardless of cost.' . . . When the trade was closed we called on Col. Harper to thank him for his honourable course in the transaction. He replied, 'It was our duty to fix it. We sold the press to you as in good working order. Our pressman misled us—that's all. Beside, I don't forget you were once in our employ.'"

Seest thou a Man Diligent in Business, he shall Stand before Kings.

Work is Worship.

Rules.

Punctuality is the Soul of Business.

Every Assistant is expected to be punctual in attendance, and all Incapables in this respect are desired to absent themselves for a quarter of a day. Habitual Laggards will not be tolerated.

A Still Tongue Maketh a Full Stick.

Every Compositor is expected to concentrate his entire attention upon his own work, to avoid all unnecessary talk or interference with others, and to consult the Foreman upon all business matters.

Order is Heaven's First Law.

Proper places having been provided for all material in this Office, all employes are cautioned against leaving odd sorts about their frames, or other improper places. Dropped letters must not be allowed to accumulate: they should be picked up immediately.

Cleanliness is Next to Godliness.

Compositors are expected to set out their cases as low as possible, keeping them clear of pi, and thoroughly clean and free from dust. Machinists to keep their Presses bright and free from litter, vigilantly watch the lubricators, and guard against accidents which are the result of carelessness.

Example is Better than Precept.

In the absence of the Foreman, the Senior in attendance will be held responsible for the orderly conduct of those present, and the elder hands are expected to show in all things good examples, thereby commanding the respect and obedience of their juniors, and thus assist in carrying out the due observance of these Rules.

To Will is to Do.

Whatsoever thy Hand Findeth to Do, Do it with thy Might.

L. W. SCOTFORD,

(LATE WITH J. OGDEN)

Fishing Rod and Tackle Maker,

7, PORTLAND TERRACE,

PITTVILLE, CHELTENHAM,

Begs to intimate to the Nobility, Clergy, and Gentry of Cheltenham and Neighbourhood, that he has

OPENED THE ABOVE PREMISES

WITH EVERY SUITABLE

Requisite for the Angler

And hopes by strict attention to every order entrusted to his care, combined with

MODERATE CHARGES

To merit a share of their support.

ALL KINDS OF FLIES MADE TO ORDER.

PRICE LIST

Trout Fly Rods.

11ft., Two Tops, Partition, Bag and Spear from 10/-

12ft. ditto ditto, from 12/-

Salmon Rods.

16ft., Two Tops, Partition, Bag, etc, from 18/-

Multum in Parvo Trout Rods.

Two Joints, Leathered and Winched, 15/-

Ditto with extra Top, 21/-

General and Spinning Rods.

Four Joints, Three Tops, Bag, etc, from 15/6

Jointed Landing Handles, Bows and Nets Made to Order.

No. 3.

Domine Fraudi  Orationem Meam.

This Prayer

To be said before a Picture of the Crucifixion.
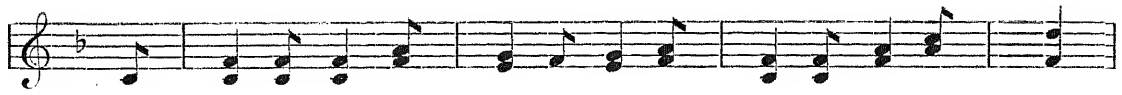
✠

Behold, O Kind and Most Sweet Jesus, I humbly cast myself upon my knees in Thy Sight, and with the most fervent desire of my soul I Pray and Beseech Thee that Thou wouldest impress upon my heart lively sentiments of Faith, Hope and Charity, with True Repentance for my Sins, and a Firm Desire of Amendment, whilst with Deep Affection and Grief of Soul I ponder within myself and mentally contemplate Thy Five Most Precious Wounds; having before my eyes that which David spake in Prophecy---"They Pierced my Hands and my Feet, they have Numbered all my Bones."

✠

A Plenary Indulgence may be gained, on the usual conditions, by reciting the foregoing Prayer before an image of Christ Crucified, after Confession and Communion.

It is also applicable to Souls in Purgatory.



From

F. W. URSELL,

MUSIC SELLER,

THE CAMBRAY PIANOFORTE SALOON,

BATH ROAD, CHELTENHAM.

To

.....

.....

Dear Sir,

While thanking you for the kind support accorded to me during the time I have carried on the above business, I take the opportunity of stating that I have Removed to the above Address, where a more varied Stock of Pianofortes and other Musical Instruments will be kept for your inspection. I therefore beg to solicit your favourable consideration, and should you favour me with an order, your interests shall have my best attention.

Yours Faithfully

F. W. Ursell.

Personal Attention given
TO THE
Tuning and Repairing
OF
Pianofortes,
AND EVERY DESCRIPTION OF
Musical Instruments.

Agent for
JOHN BRINSMEAD & SONS'
Gold Medal Pianofortes
Price List and Designs on application.

Musical Instruments
FOR
Sale, Hire or Exchange
A Choice Selection
OF
New Music.

THE REGISTERED

GLOUCESTERSHIRE SPINNER

FOR

SALMON, SEWIN, TROUT, PIKE AND PERCH.

THIS ARTIFICIAL BAIT IS RECOGNISED AS ONE OF THE BEST IN USE.

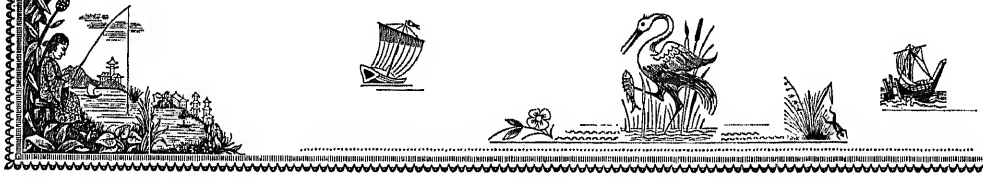
IT HAS RECEIVED THE PATRONAGE OF ROYALTY, THE NOBILITY, OFFICERS IN BOTH SERVICES, AND MANY OF THE MOST DISTINGUISHED ANGLERS OF THE DAY, IN GREAT BRITAIN, SWITZERLAND, INDIA, ETC.

Manufacturer—W. H. WIGLEY, Cheltenham.

PRICE LIST.

	BRASS.		PLATED.		SOLID NICKEL.
4in.....	3s. 6d.	...	4s. od.	...	5s. od.
3in.....	3s. od.	...	3s. 6d.	...	4s. od.
2½in.....	2s. 6d.	...	3s. od.	..	3s. 6d.
2in.....	2s. od.	...	2s. 6d.	...	3s. od.

TESTIMONIALS : FREE : ON : APPLICATION



No. 12.

W. & F. AMES,

CHIMNEY SWEEPERS

SAINT PAUL'S CROSS,

CHELTENHAM,

BEG TO THANK THE GENTRY AND INHABITANTS OF CHELTENHAM FOR THE PATRONAGE BESTOWED UPON THEIR LATE FATHER FOR UPWARDS OF 30 YEARS, AND HAVING SUCCEEDED TO HIS BUSINESS THEY RESPECTFULLY SOLICIT A CONTINUANCE OF THE SAME.

No. 13.

W. EDWARDS,

Gasfitter and Bellhanger

DUNALLEY STREET,

NEAR BRITISH SCHOOLS, CHELTENHAM.

A LARGE ASSORTMENT OF

CHANDELIERS, BRACKETS, HARP LIGHTS, ETC.

ALWAYS ON HAND.

No. 14.

ROBERT EDWARDS,
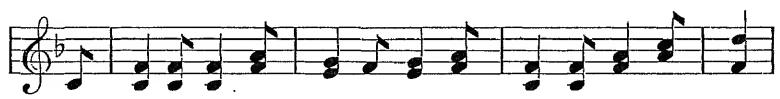
JOINER,

House Carpenter, Undertaker,

AND COFFIN MAKER,

6, HENRIETTA STREET, CHELTENHAM.

No. 15.



F. W. URSELL,

Music Seller,

The Cambray Pianoforte Saloon,

BATH ROAD, CHELTENHAM.

Pianofortes and Harmoniums Tuned and Repaired.


MEMORIAL

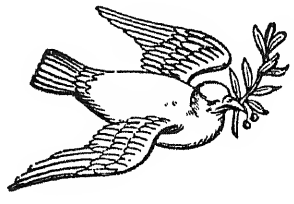


To the Reverend

George Pruen Griffiths, M.A.

Vicar of Saint Mark's,

Cheltenham.



Reverend and Dear Sir,

We beg leave to Present to You the accompanying Clock and Watch, with a request that You will accept and retain them as Memorials of our Esteem and Affection.

In doing so, we desire to Record and Thank You for the Great Services You have rendered to this Parish, especially for your Exertions and Liberality for the Erection and Subsequent Improvement of the Church, the Building of Schools, and the Increase of their Efficiency from time to time; and for the Constant Assiduity and Care with which You have Maintained the Parochial Organization.

Above all we desire to Express our Sense of your Faithful Adhesion to the Word of God in your Public and Private Ministrations, and of the Sanctity of Life, and the Unfailing Kindness, Gentleness and Beneficence with which You have Adorned the Doctrine of God our Saviour.

We desire further to Express a Hope, that, if the Will of God be so, You may long be spared to Minister among us with ever increasing Spiritual Joy and Strength, and with Bodily Health sufficient for your Work: and finally, that when an Entrance is Ministered to You Abundantly into the Everlasting Kingdom of our Lord and Saviour Jesus Christ, You may find Great Cause to Rejoice in the Result of all your Labours in many Souls brought by Divine Grace with You into the Joy of our Lord.

We are, Reverend and Dear Sir,

Your Faithful and Affectionate Friends.

RICHARD HENRY BUTLER

COLONEL MURRAY MILLER

MRS. MURRAY MILLER

ELIZABETH DEANE

GEORGE MANSFIELD

MISS BROTHERIDGE

JAMES WILLIAM COX

COLONEL BERKELEY CALCOTT

MRS. RODGERS AND SONS

MRS. NASH STEPHENSON

WILLIAM VAUGHAN

SERVANTS AT HATHERLEY BRAKE

MARY ANN DERRETT

WILLIAM CLEMMENTS

ELIZABETH CLEMMENTS

HARRIETT CLEMMENTS

GEORGE CLEMMENTS

MR. AND MRS. CHEVALIER

MRS. G. H. GRIFFITHS

R. AND E. PLEYDELL

SERVANTS AT BRAMPTON

156, High Street, Cheltenham,

December 2, 1881.

Dear Sir,

Through the mild Season there has been a limited demand upon Cloth Manufacturers for Season Suitings, consequently the Markets are full of Job Goods at unprecedented Low Prices. I have this week Purchased some Saney Tweeds very much Below ordinary cost, patterns of which I respectfully submit for your inspection, Gentlemen's Suits to Measure 42s.

Having repeatedly seen patterns from London Tailors who take considerable sums of money from this Town, I can in this case solicit competition and comparison, both for Material and Price.

Hoping to be favoured with your esteemed orders and recommendations,

I beg to remain, yours respectfully,

J. S. Lenthall.

Established 1808

HERBERT YATES

6, 7, & 8, Clarence Street,

CHELTENHAM;

China, Glass, Earthenware,

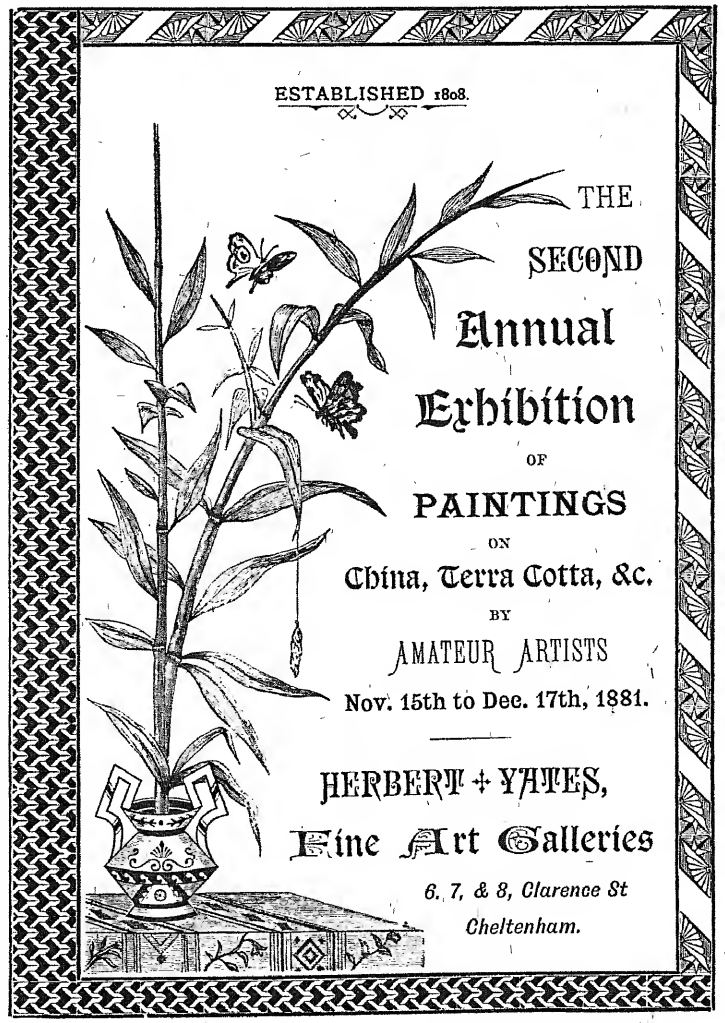
STONEWARE,

AND LAMP WAREHOUSE.

OUTFITS FOR

India and the Colonies.

Thomas Hailing, The Printer.



ESTABLISHED 1808.

THE

SECOND

Annual

Exhibition

OF

PAINTINGS

ON

China, Terra Cotta, &c.

BY

AMATEUR ARTISTS

Nov. 15th to Dec. 17th, 1881.

HERBERT + YATES,

Fine Art Galleries

6, 7, & 8, Clarence St

Cheltenham.

Prayer to be Used in Saint Mark's School.

Morning.

O Merciful God, Who hast guarded us from the Perils of the past night, give us grace to spend this day in Thy Holy fear, through Jesus Christ our Lord. Amen.

Bless, We pray Thee, all Schools of Christian Instruction, and especially this School, in Which We are gathered before Thee, With the outpouring of Thy Holy Spirit. Bless all Who teach, and all Who learn, and lead us all to know Thee, and Jesus Christ Whom Thou hast sent, Whom to know is Life Eternal. Prosper all our Work this day to Thy Glory, and our lasting good, for Jesus Christ's sake. Amen.

Defend us, O God, this day, in Body and in Soul from all Harm and Danger. Give us the Spirit of Kindness and Gentleness, one towards another. Enable us to put away all Anger and Bitterness, all Untruthfulness and Deceit, and to follow all that is Loving, Holy and Pure, all our life long, through Jesus Christ our Lord. Amen.

Evening.

We thank Thee, O God, for Thy Protection to-day, and for all Thy Goodness and Mercy to us. Forgive us every one, Whatsoever has offended Thee to-day in our thoughts and Words and actions, and make us more Watchful in Thy Holy fear. Let Thy Blessing rest upon all the Christian Instruction and Useful Learning Which have been given in this, and every School throughout the land. Bless our Parents, and the Members of our Families, in Thy Fear and Love. Take us and them under Thy Gracious Care and Protection this night, and prepare us for Thy Kingdom and Glory, through Jesus Christ our Lord. Amen.

Daily Prayers for the Young.



When you rise from your bed, stand a moment and say:

✝ In the Name of the Father, and of the Son, and of the Holy Ghost. Amen.

I laid me down and slept; I awaked; for the Lord sustained me.

O God, Thou art my God; early will I seek Thee.

✠

When ready to say your Prayers, stand a moment and think how Great and Holy is Almighty God, then say:

Morning Prayer.

Almighty God, I thank Thee for taking care of me during the night, and for all Thy goodness to me. I am Thy child. Let me fall into no Sin, nor run into any kind of Danger. Help me to be Truthful, Obedient, Gentle and Kind to all, and may I follow in the steps of my Dear Lord and Saviour. Keep me Safe in the Fold of Thy Holy Church, and bring me to my Home in Heaven at last, through Jesus Christ our Lord. Amen.

Evening Prayer.

O my God, I beseech Thee to Forgive me all that I have done Wrong this day.* For these and all other Faults, I ask Forgiveness, and Grace to Amend. Bless my dear Father, Mother, Relations, Friends and Teachers. May Thy Holy Angels Guard us this night and evermore, through Jesus Christ our Lord. Amen.

* Here ask yourself the following Questions, and Confess whatever you have done amiss.

Have I tried to be good to-day, and often think of God? Have I been selfish? Untruthful? Disobedient to my Parents or Teachers? Impatient? Angry? Immodest? Have I been Gentle and Kind to all? Have I done anything which my Conscience told me not to do?

✠

Good Children, who wish to Lead a Holy Life, will ask themselves these Questions every night, and will Confess to God whatever they have done amiss, and try to amend their faults from day to day.

No. 20.

IN LOVING MEMORY OF

HENRY COX GOODLAKE

WHO DIED FEBRUARY 27, 1881,

AGED 62 YEARS.

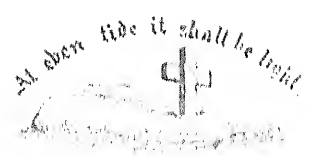
✠

"HE GIVETH HIS BELOVED SLEEP"

✠

INTERRED IN FAMILY VAULT SWINDON, CHELTENHAM.

No. 21.



IN ✝ MEMORIAM.

No. 22.

In Affectionate Remembrance of

Charles Pilkington White,

Who entered into Rest, Feb. 10, 1881.

Aged 68 Years.

✠

Interred at Leckhampton, Cheltenham.

"The blood of Jesus Christ, His Son, cleanseth us from all sins."

No. 23.

Stroud General Hospital.

Copy of Resolution

Passed by the Committee of the Stroud General Hospital, on the Twenty-sixth day of October, and confirmed by the Governors of the Institution at a Special General Meeting on the Ninth day of November, One thousand Eight hundred and Eighty-one.

Resolved, That the Committee of the Stroud General Hospital, having received with great regret the resignation of Mr. C. G. Cubitt: desire to express to him their warmest thanks for the valuable and gratuitous services he has rendered to the Institution for the last Twenty-two Years. Whilst emphatically marking their sense of his Medical and Surgical Skill, they are no less pleased to acknowledge their obligations to him, for his counsel and good advice upon all matters connected with the Hospital, and they venture to express a hope, that although he severs his official connexion with the Institution, he will not refuse to still give them the benefit of his great experience, and sound judgment.

With this view they respectfully ask him to become, with the sanction of the Governors, one of the Consulting Surgeons of the Hospital, an Honorary Governor, and an Ex-Officio Member of the Hospital Committee.

Signed,
Will. Capel, Chairman.

Proposed by S. S. Marling, Esq.
Seconded by the Rev. Dr. Badcock,
and carried unanimously.

SEMPER IDEM

Preserve the Books.

Books are not absolutely dead things, but doe contain a potencie of life in them to be as active as that soule was whose progeny they are; nay, they do preserve as in a viole the purest efficacie and extraction of that liking intellect that bred them. I know they are as lively and as vigorously productive as those babulous dragon's teeth; and being sawn up and down, may chance to spring up armed men.

And yet on the other hand, unless wariness be us'd, as goode almost kill a man, as kill a goode booke; who kills a man kills a reasonable creature, God's image, but he who destroys a goode booke kills the image of God, as it were, in the eye. Many a man lives a burden to the earth; but a goode booke is the pretious life blood of a master spirit, imbalm'd and treasur'd up on purpose to a life beyond life

JOHN MILTON.

ÆRE PERENNIUS

J. F. SLATTER,

(LATE FOX AND SLATTER)

Bookbinder and Fancy Leather Case Maker,

No. 4, BENNINGTON STREET,

CHELTENHAM.

Takes the liberty of soliciting the favour of your kind commands for anything you may be requiring in the various branches of his business, and assures you of his personal supervision and best endeavour to give every satisfaction.

MAGAZINES • BOUND • IN • PUBLISHER'S • COVERS

ACCOUNT BOOKS MADE TO ORDER.

SHEET MUSIC BOUND FROM 2/6 UPWARDS.

MACHINE RULING, ETC.

MAPS AND CHARTS CAREFULLY MOUNTED.

A NOBLE LIFE.

What is a noble life?
To do and dare for other's weal;
The weary stricken heart to heal;
To lesson the burden of earthly woe;
Over the outcast a shield to throw;
Scorning the seat of ignoble ease,
With constant desire and aim to please;
Overlooking self for another's good,
A blessing in the neighbourhood:
Meeting the joyous with joyful smiles,
The sad with kindness which sorrow beguiles;
The unforgiving, whose lip reviles,
With the press of the hand which reconciles.
Loving to climb the sick man's chair,
Replenishing the cupboard bare;
Soothing the mind oppressed by care,
With balm-words 'mid earth's tear and wear;
Owning a brother everywhere.
In the deep midnight of despair
The grief stricken hearts to share;
To sit upon the empty chair
And speak of those no longer there.

With an eye alert to the orphan's cry,
With a hand to wipe the tear-dimmed eye,
Or to soothe the widow's agony.
With gentle words from time to time,
To lift the outcast plunged in crime
Out of the depths of their miry slime,
And reach them the ladder they still may climb.
Existence thus a jubilant hymn,
A chalice of mercy, full to the brim:
A giving of arms that is prudent and wise:
"The singing of birds and the azure skies"
Made sweeter by self-sacrifice.
Scorning ambition and pleasure and pelf,
The cringing to mammon, the worship of self;
Freely receiving, as freely to give,
For others to plan and to work and to live,—
That is a noble life.

What is the noblest life?
To add to all these a life for God:
To follow the path the saints have trod:
With the bended knee each day begun,
On the bended knee when the day is done:
With the love and the will of the dutiful child,
Maintaining the conscience undefiled.
This is the rudder by which to steer,
When the way of duty is not clear,
"How would my Lord have acted here?"
Never to doubt and never to fear
With Him as my Guide and Pioneer;
Trusting His grace to bear me through,
Whate'er be the work I have to do,
Whether my talents be many or few!
Ever unselfish, faithful, and true,
To enter on all I undertake,
Be what it may, for His dear sake;
My every thought and my every aim
Enkindled at His altar-flame.
In going the sick-bed lamp to trim,
In seeking to aid the eye-ball dim,
In soothing the aching and weary limb,
To do it all as if done for Him.
To see in each gift—in each trifling loan—
Each seed that is scattered—each handful sown,
No effort or deed I can call my own,
But a debt which I owe to Him alone.
Content with whate'er be the lot assigned,
Thankful for blessings,—in trial resigned;
Assured that His dealings for good are designed,
To Him every sorrow and want to confide,
His Holy Word my unerring guide,
My watchword sure, "The Lord will provide:"
My safety clinging to His side,
From morning dawn to eventide.
Careless of riches, honour and fame,
Careful alone of a spotless name;
Nothing to cause the blush of shame;
With a single eye, and a single aim.

When death's booming waves are heard from afar,
Ready to step in the fiery car;
And mount to the place where the sainted are,
To shine still for Christ as a lowly star,
With no darkness to dim, and no sin to mar.
To have fought the fight, the race to have run,
To have heard pronounced His own "Well done;"
To have gained the Crown and the Kingdom won.
To have left the earth by the Seraph-road;
In love with man—at peace with God;
Lying calmly down on the pillow to die,
And waking up in Eternity,—
That is the noblest life!

No. 26.

CEMETERY ROAD,
OPPOSITE CEMETERY GATE.

Cheltenham 18

DR. TO JAMES HOLDER, JUNR.

FLORIST

Floral Designs of Every Description.

No. 27.

JAMES HOLDER, JUNR.

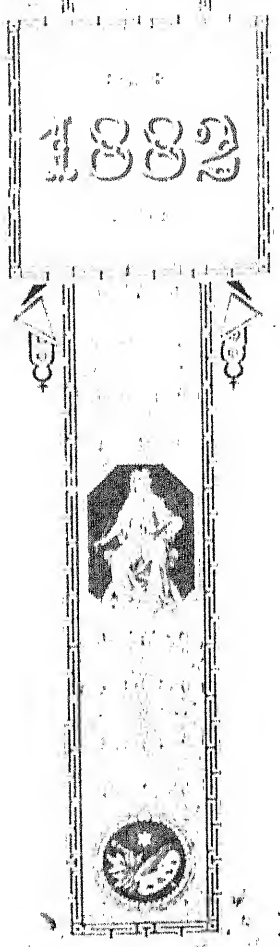
Florist, etc.

THE CEMETERY ROAD,

CHELTENHAM.

To





SPRING AND SUMMER FASHIONS.

Mrs. G. W. Kemp

BEGS to inform you that her SHOW ROOMS will be Opened on THURSDAY, MAY 4th, 1882, when she will be prepared to submit for inspection numerous representations of the LATEST NOVELTIES produced for the coming Season,

CONSISTING OF

PLAIN AND BROCADED SILKS AND MOIRES,

Costumes, Mantles, Jackets,

SATINS, DRESS FABRICS,

MILLINERY, FLOWERS, FEATHERS, LACES,

STRAW AND CHIP HATS AND BONNETS

MANTLE AND DRESSMAKING DEPARTMENTS

Are presided over by an Experienced Manager, supported by an Efficient Staff of Assistants, and can guarantee all orders being punctually executed, with correct fit, in the latest style, at strictly moderate charges.

Mrs. G. W. K. tenders to her Patrons sincere thanks for all past favours, and solicits an increasing share of the same.

FAMILY AND COMPLIMENTARY MOURNING ORDERS

COMPLETED WITH ECONOMY AND PROMPTITUDE.

A visit of Inspection is Solicited.

London House, Thirsk, April, 1882.

STYLISH MILLINERY AT MODERATE PRICES.

J. W. HAMMOND

Begs to call special attention to his

Millinery and Mantle Departments

A GREAT VARIETY OF

Brown, Black and White Chip and Straw Bonnets and Hats

In the following New Shapes:

THE MRS WHEELER BONNET
THE LANGTRY BONNET
THE PRINCESS BONNET

PRINCESS WALDECK HAT
PRINCESS VICTORIA HAT
PATIENCE HAT, &c., &c., &c.

A BEAUTIFUL ASSORTMENT OF

FRENCH AND ENGLISH FLOWERS

New Goods in this Department every fortnight.

A LOT OF OSTRICH FEATHERS IN ALL THE LEADING COLOURS

At 4/11 each. Very Special.

MANTLES

Broche and Cashmere Dolmans in a variety of Shapes from 18/9. Special attention is given to this Department.
Ladies will find our Mantles and Jackets very Cheap.

ALL GOODS ARE MARKED AT THE LOWEST POSSIBLE PRICE.

An Inspection is very respectfully solicited.

Ladies visiting this place of Business will receive the very best attention.

352, HIGH STREET, AND 2 AND 3, CHURCH STREET,

Next to the Town Clock, Cheltenham.

N.B. CLOSES EVERY WEDNESDAY AT FIVE O'CLOCK.

E. GREEN,

Hemstitcher and Goffingrocer,

5, HIGH STREET, LONDON ROAD,

CHELTENHAM.

E. G. begs most respectfully to thank the Nobility and Inhabitants of London Road and Neighbourhood for their kind Patronage and Support since commencing Business at the above address.

E. G. also begs to inform them that he has a Pony and Phaeton for hire, by Day, Hour, or Distance, and that all Orders entrusted to his care will be promptly attended to.

CLOSE MODE VIS

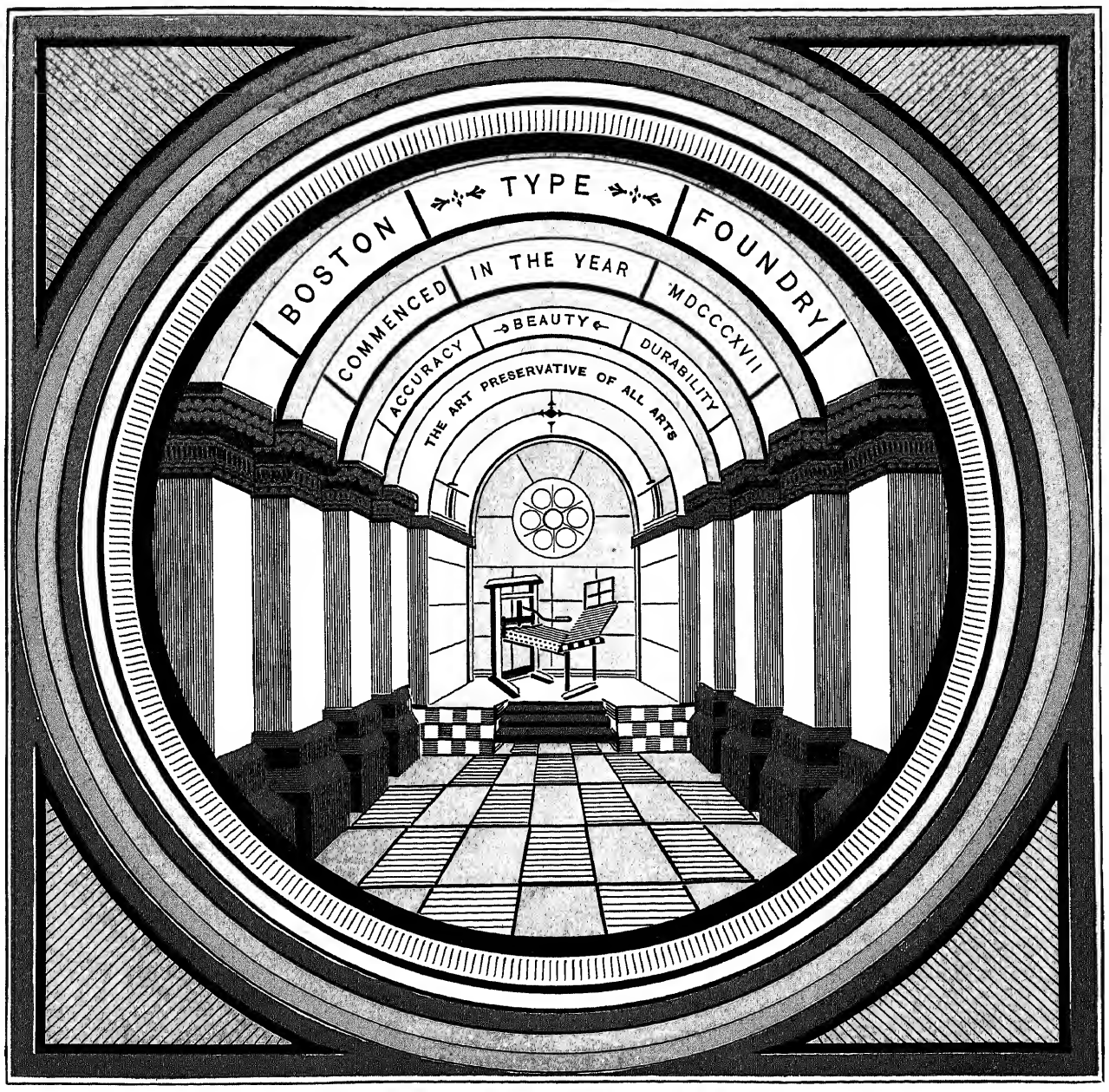
No. 32.

To

Francis Stansfield Mallory, Esq.

WE the Assistants and Workmen of your Firm, beg to present the accompanying EPERGNE as a small token of regard, on the occasion of your Marriage, trusting you will enjoy many years of Peace and Prosperity.

James Henry Beadnell.
Thomas Brown.
James Wakeman.
Charles Theodore Skey.
Albert Finch.
William Yorke.
Isaac Neale.
John Rose.
Henry Frank Bastin.
Charles Mills.
Walter Webb Crowther.



RULEWORK EXTRAORDINARY.—This piece of rule composition was executed by Mr. C. W. L. Jungleow, foreman of the brass rule department of the Boston Type Foundry. It appeared in No. 4 of *The American Model Printer*, with the following notice: "It pleased us to such a degree that we laid it out for colours, and had tint plates made for its merited embellishment. The job has been done entirely with brass rules and without the use of a graver, and is a fair example of what can be done in this style of art by the gentleman who represents that branch of the above foundry." Through the courtesy of Messrs. Kelly and Bartholomew, the proprietors of *The American Model Printer*, who kindly presented us with castings of the plates, we are enabled to reproduce the work.

Second Edition, April, 1881.

BATING'S CIRCULAR

No. 7. AUTUMN, 1880. Vol. I.

GREETING! In the Autumn of 1877, we began to lay before our Customers the Elementary Principles of Typographical Art. Circumstances, however, ere long forced us into a wider field, obliging us to send out Specimens of our Work which we ventured to hope would not be uninteresting to the craft. The "situation," although perfectly novel and unexpected to us, has been accompanied with many agreeable associations. It is gratifying to know that we are not working altogether in vain. There are many who think our example stimulating, our words cheering, and our efforts praiseworthy. We hope we may prove ourselves worthy of the good opinion of our friends. It will be our constant aim to "knit purpose into deed" so effectually as to show, at one and the same time, the utility in the Old and the beauty in the New; for while looking with reverential feelings upon many things in our trade which belong to the Past, we must not forget that we live in the Present: let us therefore "hold it fast till it gives its blessing," and greet with delight all that is chaste and beautiful. We show some pretty designs in this number of the "Circular." The series of Latin Condensed used in this page comes from Sir Charles Reed and Sons, London; the Heraldic headline from the Boston Type Foundry, U.S.; the Zigzag Combination Border from Messrs. MacKellar, Smiths and Jordan, Philadelphia; the Sphinxes were specially engraved for us by Mr. Dix, London; the Initial Letter and Floral Design encircling the motto come to us from Germany through Messrs. Hester and Son, Bride Court, London; and the Milanese (seven sizes) in which the motto is printed, as well as the Girl's Head, from Messrs. Miller and Richard. So far the new features on this page have been treated. Other features, equally new and beautiful, may be found within.

A GRATEFUL HYMN OF PRAISE!

WHEN spring unlocks the flowers to paint the laughing soil,
When summer's balmy showers refresh the mower's toil·
When winter binds in frosty chains the fallow and the flood,
In God the earth rejoiceth still, and owns its Maker good.

The birds that wake the morning, and those that love the shade;
The winds that sweep the mountain, or lull the drowsy glade;
The sun that from his amber bower rejoiceth on his way,
The moon and stars their Maker's name in silent pomp display.

Shall man, the lord of nature, expectant of the sky,—
Shall man, alone unthankful, his little praise deny?
No, let the year forsake his course, the seasons cease to be,
Thee, Father, must we always love,—Creator, honour Thee.

The flowers of spring may wither, the hope of summer fade;
The autumn droop in winter, the birds forsake the shade;
The winds be lulled; the sun and moon forget their old decree;
But we in nature's latest hour, O Lord, will cling to Thee!

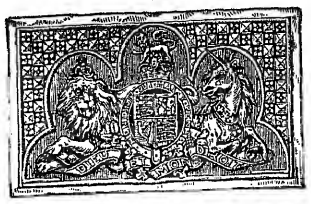
A Daily Prayer for Printers.

"God Bless the Art."

O Lord, Almighty God, Printing is a Noble Art,—a Blessing Thou hast reserved for Mankind in these latter days, an Art by which all conditions of Men, and especially Thy Holy Church, are greatly nourished. And since, Good Lord, Thou hast of Thy Free Grace given to me the opportunity of exercising an Art and Craft so exalted, I pray Thee to Guide me by Thy Holy Spirit in using the same to Thy Honour. Thou knowest, Dear Lord, that great diligence, continued care and accurate knowledge of the Character of many Languages are needful in this Art; therefore I call upon Thee for Help, that I may be Earnest and Careful, both in the setting up of Types, and in printing the same. Preserve my soul in the constant Love of Thy Holy Word and Truth, and my Body in Sobriety and Purity; that so, after a Life here befitting a Printer, I may hereafter, at the Last Coming of my most worthy Saviour Jesus Christ, be found a Good Workman in His Sight, and wear the Everlasting Crown in His Presence. Hear me, Dearest God, for Thy Honour and my Welfare. Amen.

Established. 1757.

THE FANN STREET FOUNDRY.



BY SPECIAL APPOINTMENT.

Sir Charles Reed & Sons

Invite the attention of the Trade to their

NEW SELECTION

OF

NEWSPAPER, BOOK,

AND

JOBBING FOUNTS,

MODERN AND MEDIÆVAL,

Which are of the clearest cut, elegant in form, and of great strength.

THE PATENT HARD METAL

In which they are cast will be found

UNEQUALLED FOR DURABILITY.

Wood Letter, Brass Rule,

Etc., Etc., Etc.

MACHINES, PRESSES,

And every kind of Printing Material.

OFFICES COMPLETELY FURNISHED.

Specimens and Estimates on application.

Fann Street Letter Foundry,

ALDERSGATE STREET, LONDON, E.C.

The types used in the display lines of this advertisement come from Sir Charles Reed and Sons' house.

Another Novelty.

THE CRY IS STILL THEY COME

THESE ARE A FEW OF THE

WOOD ORNAMENTS

MANUFACTURED BY

MESSRS. MARDER, LUSE & CO.

OF THE

PACIFIC TYPE FOUNDRY,

No. 532, CLAY STREET

SAN FRANCISCO



Hailing's Circular.

Printed and Published by T. Hailing, Oxford Printing Works, Cheltenham, England.
William Hailing, Editor.

No. 7. Autumn, 1880. 1/- per Ann.

TO OUR READERS.

Two copies of the *Circular* will be forwarded to one address in a rolled, instead of a folded condition.

A third edition of No. 1 of the *Circular* is now ready and will be forwarded to any address on receipt of six halfpenny stamps.

OUT OF PRINT.—In answer to numerous enquiries we beg to say that Nos. 2 and 4 are out of print. We contemplate reprinting them, and shall be pleased to receive the names of intending subscribers——thousands of them!

THE SPECIMEN BOOK is also out of print, and it is not intended to reprint it. It is our intention, however, to commence Volume II. at no distant date. As the number printed is a very limited one, we should like to receive *at once* the names and addresses of those who wish to subscribe.

SPECIMENS.—We are frequently receiving letters asking us to forward specimens of our work. In the majority of cases the applicants are in doubt what amounts to remit, so we have decided to make up sixpenny and shilling parcels of any particular class of work enquired after. By these means we shall be enabled to print a few more impressions than are required by our customers, and thus keep a larger collection, more completely satisfying the requirements of our friends, and *preventing some one's back being broken!*

J. W. N., London; J. F., Glasgow; J. B., Preston; J. C., Edinburgh.—Please accept our warmest thanks for the kindly interest you take in the *Circular*, and for the very practical manner in which you show it. It will be gratifying to you to know that our circulation keeps on steadily increasing, and that we have decided, at the request of new subscribers, to reprint Nos. 2 and 4.

SAVE YOUR POSTCARDS.—We cannot guarantee appearing to date. Will our friends please make a note of this on the tablets of their memories, and save their postcards?

GREETING

WITH the present number we complete the third year of our existence. We feel assured that our readers will enter into the pleasure we experience in showing a clean bill of health. Our bantling was thrown upon the world in the autumn of 1877. Since then it has grown from four pages to twelve—a threefold increase in bulk, and more than quadrupled its circulation. This in spite of the fact that originally it was given away and that now it has to be paid for. We have no wish to say this in a boasting spirit; in fact, it would probably have remained unsaid but for our desire to thank the kind friends who have followed us all the way with helpful words and ready sympathy, and made our success an accomplished fact. Our new acquaintances we would heartily shake hands with, and express the hope that time will also bind them to us in the bonds of fellowship. We will help them upward and onward to the full extent of our power, and we can say no more, further than we wish that for their sakes our power were immeasurably greater than it is.

THE WORK A-HEAD

TO LIFT our art out of the low condition into which it has gravitated is no mean work. It is a noble work, and as such it will also be a work of time. We ourselves dare not hope to live to see a very great measure of reform, but having a little of that "faith which can remove mountains," we cast our bread upon the waters feeling assured that however slight an advance may be upon what has been formerly achieved it carries with it an assurance of greater doings in the future. The little quiet forces of nature achieve the mightiest results. The hardest stone is worn away by drops of water; it is water, also, that is continually at work changing the physical features of our earth. The white cliffs of Albion are only a *small* portion of the remains of tiny creatures which long ages ago lived and died at the bottom of the sea. Let us, then, take heart of grace, and work on faithfully—not without hope. One great lever at our command is moral force. Let us use this force in raising the tone of our offices. Each of us can do something towards this if it is only by setting up a worthy example. We are now speaking to printers in the interests of printing, therefore we feel it unnecessary either to enter into particulars or apologise for this appeal. We believe there is not a true-hearted man in the craft but would rejoice at this purification; let each, then, put his hands to the work and the thing is done. But don't let us be misunderstood; we have no ideal before us of the goody-goody snivelling genus, who leans upon whom he can; our ideal man is one who possesses a marked individuality, who has a just hatred of being a mere copyist, who loves his work and puts himself into it, who lives temperately and honestly, and delights in keeping not only a clean skin but a clean tongue. In a few years, under such influences, we should, among other benefits, be saved the shame and humiliation of knowing there are offices in which one would hesitate to place a son: offices where, so far from *good* work being possible, the very attempt is laughed to scorn and stifled, and the good that may be in the young typo's heart droops and dies.

WHAT THEN?

HELP THE BOYS. Master and man can do more in this direction than they are doing at present. There is everything to be gained and nothing to be lost by this. We know the reverse, alas! is too often acted upon. Men are prone to be jealous of apprentices, refusing to enlighten them, allowing them to muddle along and find out things for themselves. This spirit is caught by the apprentices, the old ones treating the younger with an amount of stand-off-ishness that would be perfectly ludicrous were its results less lamentable. The consequence is the production of inferior workmen, who act as a drug upon the labour market and tend to keep down wages. This reacts upon the employer by depreciating the value of his stock, inasmuch as with bad workmen he cannot make the most of it, in some instances he cannot make it do its legitimate work. Then bad work brings bad prices as any "duffer" can do that! And here we find ourselves, as it were, landed where we began—*Help the boys!* Teach them all you can; put them on their mettle, and get the best possible out of them. Do this systematically, not by fits and starts. You will find them more obedient and happy. If you know they are lacking the incentive or opportunity to read, give them your aid, and then by-and-by, with a body of men in whose ranks there is no place for a duffer there will come healthier and happier times for each and all. And this reminds us that we have said above that journeymen are jealous of apprentices. Unfortunately they have some reason on their side. It is not every employer who knows how to strike the happy mean in keeping no more apprentices than he has the means of educating. But we think that employers are beginning to see—we will do our best to help them—that crude labour in the long run is the most expensive.

AN EL-DORADO

DEAR READER,—Have you ever (never mind the "hardly ever" because we are seriously inclined), have you ever dreamt that you were in the midst of unlimited golden nuggets? If so, do you not remember how mortified you were because you could not pick them all up? You filled every pocket to just within bursting point, you filled your hands till you could hold no more, and yet there at your feet, within easy reach, lay a brighter bit of gold than any you already possessed! If you have had such dreams you will understand what our experiences are when surrounded by the increasingly beautiful productions of the typefounder's art. We keep on adding new and beautiful things to our stock, and still new, and, if possible, more beautiful things keep on making their appearance. Where and when is this going to end? We cannot possess them all, that is unpleasantly clear to us, however much we may clear out our old stuff. What do you say, "*Make a virtue of necessity!*" My dear sir, that's just where the shoe pinches, for we've tried ever so hard to be virtuous in that direction and *we can't.* What shall we do? The only way out of the difficulty will be to write to these tantalising typefounders and prohibit them sending us their irritating specimen sheets—that's what we'll do. Or stay, here's another plan: supposing we were to ask them to *lend* us their new things as they produced them—or a little before, if possible? Happy thought! *Eureka!!!* *Hands off—All Rights Reserved.* And so, we strike the iron while it's hot, and invite typefounders of all degrees and nationalities to send on their *best* things—none but the best will do—and we will show them off in our pages to an admiring [and a buying] constituency.

PUT ON THE BRAKE

UNDER these conditions the cry has arisen, "Put on the brake!" We are surprised, however, to find that an American paper, the organ of a large and flourishing type foundry, should echo the cry made on this side the Atlantic. That English typefounders should not wish to "move on" seemed to dovetail itself nicely into "the eternal fitness of things," because they seldom have done so. And while they are conducting themselves in this manner they exhibit a little of the-dog-in-the-manger spirit by trying to show us the folly of sending to America for new things. "Wait for us," exclaims one, "we will get the new things, and then they will come cheaper to you." But they keep us waiting so long that we can write abroad and get the things across, and in a fair way of earning their money, before the English reproduction appears. Besides this, we must not forget the important fact that the public soon become aware there is a *live* printer somewhere. To a man who is intent on business, this is a great gain. To those who are inclined to doubt the greatness of the gain we cannot do better than recommend them to adopt our plan—go for *new* things wherever they are to be had: don't wait until they become common. In this connection we were a short time ago highly amused by the following paragraph which appeared in a *Circular* issued by an English firm. We emphasize a word or two:

> The series of ornamental founts with lower-case, called Minster, shown on the inset sheet of our present issue, deserves attention. The design is novel and striking – a *perfectly new idea* and one which *we* trust *our* friends will appreciate. *We* take this opportunity of announcing that it is *our* intention to continue to produce in the future, as *we* have done in the past, a constant succession of *novelties* such as will suit *our* customers and be of assistance to them in their business. *We* think printers will best consult their own interests by awaiting the production of OUR novelties, rather than pay nearly double the price for *possibly* the same things not manufactured in this country.

The amusement we derived from the reading of this paragraph arose from the fact that this "*perfectly new idea*" was an old acquaintance of ours, having been patented by MacKellar, Smiths and Jordan, of Philadephia, upwards of two years ago! *Should this be thus?*

NEW LINES

WE have thought it might not be altogether unacceptable to our readers if we mentioned the sources from which we obtained the new things displayed in the *Circular*. It will at least save them the trouble of forwarding to us a string of interrogations, if it leads to nothing better. It will be seen that we have catalogued on the first page the new things, with one exception, therein contained, and that is the series of ornaments used to divide the sentences. This series comes to us from Messrs. MacKellar, Smiths and Jordan, Philadelphia, through their London Agents, Messrs. Chapin and Co. Some other items of interest are the following. The old Style Border surrounding Messrs. Parsons and Fletcher's advertisement is Messrs. Stephenson, Blake and Co.'s, worked on a background. The Greek Border round Mr. Ullmer's advertisement is cast by Messrs. Genzsch and Heyse, of Hamburgh. The outside ornamentation to the "Hymn of Praise" is an Orient Combination Border from MacKellar, Smiths and Jordan, as is also the Zigzag Border round the headline, used in other styles elsewhere. The Word Ornaments in advertisement on page 44 are from Messrs. Marder, Luse and Co., of Chicago, a firm whose productions we have had the pleasure of referring to in former issues.

NEW SPELING CRAZE

THERE is no denying, even if we felt inclined to do so, which we do not, that our younger brothers across the Atlantic possess a force of character strongly marking them from the more methodical "Britisher." They seem to be always on the look out for something *new*, while we are prone to sit down and make the best we can of the *old.* Our surroundings, both natural and artificial, tend to intensify these differences, and often make us, conservative like, contemplate with uneasiness some of the actions of our intensely radical Brother Jonathan; while he, on his part, feels inclined to laugh at us as a set of old fogies. It will be seen that there are manifold dangers lying in the way of each of these courses. John Bull may degenerate into an idle man; and Jonathan's activity lead him into mischief. We have evidence of this mischievous activity in what Jonathan calls Spelling Reforms, to which we have before briefly alluded. The "reform" is based upon the phonetic system—spelling words as they are pronounced. Supposing such a wild scheme rigidly carried out, confusion (supposing confusion already to exist) would become more confounded. For, of course, each county would stick to its provincialisms, and we in Gloucestershire would write "Plēce the bēsŭn on a plēt and put the plēt upon the tēbŭl!" which no doubt looks very pretty in print. De Quincey tells us of the state of confusion he was once in when conversing with a Westmoreland farmer who kept on talking about *No!* De Quincey could neither make head or tail of the story till he found out the difficult word stood for *Noah!* Now Gloucestershire farmers just turn this end about, for if they wish to give you an emphatic *No!* they make *Noa!* of it, which would be the form the patriarch's name would assume when operated upon by these spelling reformers. It may be said that the "reforms" contemplated will be based upon the usages of educated and polite society; this, again, is nonsense, inasmuch as lexicographers themselves are not agreed. In speaking of Johnson, Boswell says: "I perceived that he pronounced the word *heard* as if spelt with a double *e—heerd.*" But is it necessary to multiply instances of the absurdity of the scheme? We believe not. All we can say is that we hope the papers which have inserted the thin end of the wedge will soon see the error of their ways and return to their old loves. In the meantime let us be thankful for the "art preservative" which makes such wild "reforms" impracticable.

GOOD WORK

SHOWY work is not necessarily good work. In our desire to excel we forget this, and lay the colours on thick. There is a beauty about a page of matter which is well-spaced, neither too open here or too close there—with very few divisions, and those unavoidable, that is quite unique. Such work reminds us of the matron—staid, sterling, and what she professes to be; while fancifully-coloured work reminds us of the daughter by her side with coloured bows in her hair, ditto on her shoulders, ditto in her shoes, and a brilliant sash round her waist—with nothing so sterling in her as her sterling dislike of being staid, and every now and then breaking through all the canons of good taste. But, to drop metaphor. We regret to find among our correspondents a great many who, while expressing sorrow at not joining the *Specimen Exchange*, still thought they could not do so in So-and-So's company without being extinguished, and so we commenced this paragraph with the words, "Showy work is not necessarily good work," to encourage our friends, if they are doubtful of their success in two colours, to show what they can do in one. We are confident Mr. Tuer will not reject the work *if it is well done.*

PRINTING INKS

MESSRS. PARSONS FLETCHER AND CO. of the Southwark Works, London, have issued a little oblong book of specimens of their fine inks. It is found very handy as a counter companion, as customers requiring anything out of the common run of work can see and decide for themselves—if they please—what colours shall be used. We advise those of our readers who require anything in this way to write for a copy. As we have said before, and perhaps shall have to say again, the inks employed in printing our *Circular* are made by Messrs. Parsons, Fletcher and Co. The repetition of this announcement to our readers is rendered necessary by the fact that a representative of another ink maker has been going about laying claim to the credit due to Messrs. Parsons, Fletcher and Co. A word to the wise is enough.

OUR SPECIMEN BOOK

SINCE last issue our *Specimen Book* has appeared and disappeared; in fact, with a few exceptions, the limited number printed was exhausted long before the Book made its appearance. From the appreciative manner in which it has everywhere been received we are encouraged to persevere with the work. Intending subscribers will materially help us if they will *at once* send in their names, not that the book is at once going to appear, but that we may know how many to set about printing. It will be plain to everyone that the nature of the work prevents a large edition being printed for prospective subscribers. It is bound in the masterly style which so strongly marks the work of Messrs. Bone and Son, Fleet Street, London. It is gilt edged, lettered on back and sides, with bevelled boards. The lettering on the side is our own design from our own types. So far as to the outside appearance of the Book; as to its contents we refer our readers to the complimentary notices which are to be found in another page.

TYPE FOUNDING

THROUGH the courtesy of Messrs. Farmer, Little and Co., the well-known type founders, of New York, U.S.A., we are enabled to place before our readers a series of engravings illustrative of the typefounder's art. Time was, and that not long since, when hand made types were sufficiently plentiful to supply all demands. But these conditions no longer exist. The call for type, consequent upon the enormous demand for printed matter, has forced the typefounder to employ machinery which will more rapidly accomplish his work, so that hand-made type is now the exception and not the rule. One of these machines, it will be seen, turns out from one hundred to two hundred types in a minute.

OUR MISTAKES

A highly esteemed correspondent and "a literary friend" of his, have lately succeeded in making sixteen corrections in the first page of the first number of our *Circular*. They are (1) "seldom or ever" for "seldom or *n*ever," (2—3) two words mis-spelt, (4) a widely spaced line, (5 to 16) wrong frounted letters,—some modern faced types having crept into the old style cases, or put there by the cat! We sincerely thank our friends for the interest they take in us, and assure them we have no desire to be thought immaculate; we do not even lay claim to the possession of any extraordinary talent; but what we do mean is this, that notwithstanding our talents are of an ordinary character, we are determined they shall not be hidden away in a napkin. Before we conclude we should like to say a word or two upon the manner in which our reading matter is got together. Well, we never think of *writing out* what we have to say; years ago we found that this was labour thrown away, as we scarcely ever made use of what we had written; so we now content ourselves with jotting down, on a piece of paper which we keep on the file, the heads of the subjects as they occurs to us. When the time comes for using them, we have pretty clearly made up our minds what to say, (that is, of course, to our *own* satisfaction), and we stand before the case and simply compose our thoughts. The system has its disadvantages, not the least of which are that it is calculated to make one either incoherent or verbose. But no man's style is perfect; and so, as we cannot, any more than other men, be in possession of all the virtues, we are determined to let our own individuality shine forth as best it can. We hope to make ourselves understood; and while in these remarks we have no desire to disarm criticism, we have a lingering hope that our readers will look with lenient eyes upon our shortcomings.

OUR APPEAL

To the trade in our last number to forward the names of apprentices has been the means of increasing our postman's labours. Anticipating this, we intimated that we could not guarantee reaching all apprentices simultaneously, but would do so as opportunity arose. We now ask those who have not yet been communicated with to bear with us awhile. They shall not be forgotten. It is necessary, however to say that we asked for the names of apprentices only, as some of the applications contain the names of journeymen. Now we think a journeyman must be a very poor one who, desiring to become possessed of the *Circular*, cannot find the means to pay for it. If he is poor for want of ability we believe his money could not be more profitably laid out upon himself, inasmuch as we hope to be the means of helping him to lift himself out of the rut of mediocrity by practically illustrating what can be done, spurring him on to do it, and thus enabling him to *command* more remunerative employment.

THERE'S MONEY IN IT

HERE we know some of our readers will arch their eyebrows, and, somewhat astonished, exclaim, "What a low, mercenary motive!" At the first blush of the matter we acknowledge it does appear to be a low notive. A man ought to be stimulated by something loftier than mere money-getting. But, alas, there's no bread-and-cheese in the cupboard, and we are not only legally but morally bound to support our own offspring. So, hook or by crook, let the motive be as low as it may, *bread must be had.* But what we desire to lead up to is this, that no man, be his abilities of ever so mean an order, ought to rest content in his meanness. There's room and verge enough—and will be till the crack of doom—for each one of us to widen the horizon of his intellect and to increase his manipulative skill. The demand for good workmen was never greater than it is at the present time. It rests with our journeymen to meet that demand. That they possess the ability in a latent form we firmly believe, and it only requires, on their part, some amount of steady persevering study to develop those latent forces. We say to them, then,—Do not sit hesitating where to begin. Begin at once with whatever you have in hand, if it is only a stick of news. Some men excel even at this work. Do not let the first difficulty frighten you out of the field. The *imperfect* beginning must be made, Carlyle tells us, before the *perfect* result can appear. Our experience no doubt is the experience of most men who have grown grey in the service, that even in news offices, where there is little else to do beyond setting columns of solid matter. there are two or three men who stand head and shoulders above their fellows: men who can be trusted. One such now rises to our memory—alas, to memory only—poor George C——; his proofs were always clean, sometimes not more than a single literal in a column of long primer leader matter set from cramped manuscript. Another man in the same office, and at the same time, when the final push was being made on publishing mornings to get the last form down to press, would be told that *his* matter need not go through the process of pulling, reading and revising, "it would be sure to be all right." Now we know many of our readers will exclaim: "There's nothing wonderful about that!" We know there isn't. Our object is to show that seeing how easy it is to be a clean and trustworthy compositor that *all* compositors are not clean, etc. Here is where the wonderment comes in; and the wonderment is not lessened when we see that it is from the ranks of these very men that overseers are chosen! So, even upon the low and narrow ground that "there's money in it," one should strive to excel; and then, perhaps, the time may come when one will find himself in the position of Tennyson's *Northern Farmer* who did not "marry for money," but "went where money was," and who found out that he could make his love for his wife and his love for her money "go together, as they had a right to do!"

PRACTICE, TASTE, STUDY

FROM an article in the *British and Colonial Printer and Stationer*, entitled "What Makes a Good Compositor," we extract the following. The advice is of the right sort, but we cannot say we approve of putting "taste" down as an *accidental* possession. We believe it to be a faculty that acquires perfection through cultivation, therefore, by implication, it becomes the master's duty to develop the "taste" of his apprentice by suitable instruction, and not keep him at the most menial work because he seems to be devoid of "taste."

Practice prevents a man setting up a line that will not come into the measure. . . . Practice prevents him composing a placard and finding it too long for the paper. . . Practice, again, enables him to know, before he has set a letter, what will be the effect of the style of composition he is about to adopt. . . . Besides Practice, a man ought to have Taste. . . A printer's taste is exhibited in nearly every job he does. Unless it is a *facsimile* of a copy put into his hands, there is always an opportunity for a man to show what he can do. . . . Seek out the best models, or examples, and imitate them. . . Keep your eyes open to everything that is new and good. . . Your own taste having shown you that it is good, adopt it; or, better still, improve upon it. Carry out the idea; that is the secret of half the originality which people admire so much and regard as so wonderful. . . Study is equally necessary. . Printing is an art that is always making progress; it never stands still. . . The man who aims only at standing still, finds himself getting rapidly behind. He can only keep himself abreast of the times by study. . Study costs nothing. . All around us are examples to be followed; almost everywere there is an idea that can be improved upon. . . . What we desire to see is not desultory, occasional study, but that application to the business, that careful consideration of its requirements, that constant endeavour to improve and excel, which form part of what we mean by study. A studious printer is not likely to be an intemperate or unsteady one: he has higher aims than the gratification of mere animal desires.

To avoid a miss take, marry a widow.

"Take care!" says a timid exchange. Yes, but take it in small doses.

"You are an ojus, hidjus idjit, my dear," said a playful mamma to her daughter at a dancing-school the other day. "O, my dear Mrs. ——," sighed one of her neighbours, "what wouldn't I give to have your knowledge of Latin."

Published Quarterly
1/- per Ann.

OUR FRIENDS SAY

Your beautiful *Specimen Book* has arrived all right. It is really exquisite.—*W. E. Adams, Newcastle-on-Tyne.*

Your *Specimen Book* to hand all safe. I consider myself fortunate in being the possessor of a copy of it.—*Mr. J. Forsyth, Glasgow.*

I enclose stamps for twelve months' supply of your admirably got up *Circular*.—*Mr. H. W. Southey, Merthyr Tydfil.*

Your *Circular* is duly to hand. I am delighted with it and could not rest until I had perused every word of it. May success attend your efforts.—*Mr. J. Duckworth Colne.*

In quoting two articles from our last number the editor of *The Composing Stick*, Ripley, Ohio, kindly says "Thomas Hailing is one of the most progressive printers on the other side of the big water."

Thanks for your *Circular*. It certainly is a treat to see such splendid work at a time when there is so much that is inferior knocking about.—*Mr. W. Turner, Leeds.*

When in London last week I procured copies of your *Circular*. . . Please add my name to your subscription list. I had seen your work noticed in *P. & P. T. J.* but had no idea it was so beautiful.—*Mr. W. Hutchison, Greenock.*

It is always a treat to receive a fresh number of your *Circular*, as each one is a beautiful specimen of what can be done in printing. There is always such a variety of new ideas, and novelties so tastefully displayed.—*Mr. A. B. Davis, Epping.*

Circular to hand—best thanks. I respectfully ask to be allowed to subscribe for future numbers, which I believe, from the appearance of these, you will yet vastly improve. You go at it with the right spirit.—*Mr. James Ingham, Southport.*

I have just seen Mr. Hailing's book of specimens. What a splendid piece of workmanship, although not up to *The Model Printer*, nevertheless it is a most praiseworthy attempt to encourage the "young idea."—*The British and Colonial Printer and Stationer's Fakenham Correspondent.*

I have just been favoured with a look at No. 5 of your *Circular*, and tender you my thanks, as a journeyman printer, for your efforts to raise our art to its proper position. I suppose the back numbers are out of print, but if you will inform me how many you can send me I will gladly forward the amount. I hope you will meet with the success your endeavours so richly merit.—*Mr. J. J. Jones.*

The most handsomely printed of our foreign typographic exchanges is *Hailing's Circular*, published at Cheltenham, England, by Mr. Thomas Hailing, No. 6 of which is just received. The printer makes liberal but judicious use of American fancy types, borders and ornaments, and is free to acknowledge the indebtedness. The contents are varied, and embrace articles that are entertaining, suggestive and instructive.—*The Pacific Specimen*, San Francisco.

Hailing's Circular.—On several occasions we have called attention to this journal, as possessing the qualities of a beautiful specimen of typography, and real sound, practical, literary ability. The issue now before us (No. 6) is not a whit behind its predecessors either in its mechanical execution or value of contents. It is worked on the finest of white bookpaper (here is where our paper makers are lame), in three colours, well chosen for harmony. The whole number is all that could be desired by the most critical.—*Woodcock's Printers' and Lithographers' Weekly Gazette and Newspaper Reporter*, New York, U.S.A.

Hailing's Circular.—Mr. Hailing, of the Oxford Printing Works, Cheltenham, sends us a copy of his beautifully printed *Circular*, which for taste, display, and high-class workmanship, is equal to anything of the kind ever turned out of the Press. The selection of the type and the blending of the colours and tints are excellent, and the *Circular* should be in the hands of every Printer who admires taste and originality in Printing. Mr. Hailing, in issuing this sheet, is determined to let the Printers of other countries see that there is still something left in Old John Bull in connection with his efforts in Printing.—*London Provincial and Colonial Press News.*

Thanks for your *Specimen Book* duly received, and of great practical value.—*Mr. F. Wood, Wexford.*

With best wishes and heartiest congratulations on the taste and skill each number displays.—*Rev. F. H. Newton, Leeds.*

Calling at a friend's office this afternoon he showed me your excellent *Circular*. . . I should very much like to become a subscriber.—*Mr. T. M. Woodhead, Bradford.*

I should esteem it a great favour if you would kindly forward me one of your illuminated *Circulars* so highly spoken of in the *Press News*.—*Mr. W. C. Foster, North Shields.*

I certainly should like to become a subscriber to your *Circular*. . . It is indeed well up to the criticisms I have seen passed upon it by the leading Trades Journals.—*Mr. A. Hurst, Newcastle-on-Tyne.*

Your Specimen Book came to hand. I must congratulate you upon the exquisite manner in which all the specimens are printed. The book should be in the hands of every printer in the country.—*Lewis Baylis, Worcester.*

Thanks for your *Circular*. I am quite delighted with it. It is quite a typographic gem. Shall be glad to receive Nos. 2 and 4 if it should ever be in your power to send them. With best wishes for your high aim.—*Mr. Chas. Thwaites, Durham.*

Allow me to thank you for kindly sending me a lot of your beautiful specimens. Your productions are always received with very great pleasure. In a short time I hope to reciprocate by sending you a lot of our own samples.—*S. Reed Johnston, Pittsburgh, Pa.*

Your *Specimen Book* to hand all right. It is magnificent. The title page could not be improved upon, nor the presentation address. From beginning to end it is a marvellous piece of work and worth twice the money you ask for it. If you ever publish another, remember me.—*Mr. S. Roberts, Market Drayton.*

By the courtesy of a friend, the other day I was shown one of the Specimen Books just issued by Mr. T. Hailing, of Cheltenham. In it there appear some exceedingly good typographical specimens. I hope his laudable endeavours to lift up the letterpress art will be a substantial benefit to him. He deserves it.—*British and Colonial Printer and Stationer's Gloucester Correspondent.*

A WORK OF ART.—Mr. Thomas Hailing, of Cheltenham, England, whose work has been frequently praised in these pages, has forwarded us a copy of his "Specimen Book" of printing Some fifty or more examples are shown, not one of which but shows that the hand which wrought them was a master. Truly a most beautiful work, and one which stamps Mr. Hailing as one of the best printers in England. The book has been a labor of love, with this single desire, to stimulate his brother craftsmen to nobler and better workmanship. It is a lasting memento of a good workman who loves his art.—*Printers' and Lithographers' Weekly Gazette and Newspaper Reporter.*

Specimens of General Printing; by THOMAS HAILING, Oxford Works, Cheltenham, England. This is the title of a collection of beautiful typographical sketches, dedicated to the printing fraternity by the artist above named, with the hope that the work shown will stimulate his brethren of the craft to "go and do likewise." We have chosen many privileges to congratulate the author of this valuable book on his ability as an artistic printer; but the work before us has taken us by surprise, because of its neatness, outlay and practical worth. Mr. HAILING is an enthusiast in his art—one who never tires in the good work of educating the young and rising printer to a position of respect and artistic worth. In the present case, he has given a valuable text-book to the printers of his country, and also to our own. The following practical words are taken from the introduction to the work: "The true artist is most keenly alive to his own short-comings and can guage his abilities at something like their worth. That which you here find worthy of following, follow; what you deem unworthy, pass by; or, better still, improve upon. For there are many things we see in this work-a-day world which, in showing us what to avoid, are as valuable to us as those other things which we feel impelled to imitate. This volume I liken to a simple stone, which may be used in the construction of a vast bridge across the stream of Mediocrity. Where are the laborers who will add the remaining stones to complete that bridge?" *The American Model Printer.*

I beg to acknowledge receipt of *Specimen Book*. It is grand in the extreme.—*Mr. J. Collins, Edinburgh.*

Many thanks for specimens; they are first-class. I shall be pleased to have your *Circular*.—*Mr. J. T. Hall, Oxford.*

Many thanks for the *Circulars*. It is the most beautifully printed publication I have ever seen . . I am also greatly obliged for the card. It is very seldom that we see such work here.—*Mr. E. Townshend, Okehampton.*

I beg to acknowledge receipt of *Specimen Book*. I cannot express to you the value I attach to it as a book of specimens of the very best and finest work in typography and as a stimulus to turn out first-class work from my own establishment.—*G. C. Kirtley, Stockton-on-Tees.*

Hailing's Circular (who has not heard of it?) No. 6, is just to hand. If there is anything new in type, or attractive in colours, this publication is early in the field to take advantage of them. Mr. Hailing's fame as a good printer has become world-wide; and when we say that his reputation in this respect has been the means of bringing him more orders than he can fill at remunerative prices, we only state what may be achieved by other printers who pursue the same course. It is gratifying to learn that the circulation of the *Circular* has largely increased since a price has been put upon it—showing that Mr. H.'s desire to please is appreciated by the craft.—*The Quadrat*, Pittsburgh.

Allusion has several times been made in the *Weekly Chronicle* to the admirable specimens of printing which Mr. Thomas Hailing, of Cheltenham, has produced. Mr. Hailing has now published in a handsome volume the various *Circulars* he has issued, together with some of the choicest general productions of his press. The exquisite taste, the rich colouring, the admirable typography, and the charming ornamentation which characterise the printing to be found in Mr. Hailing's "Specimens of Work" are almost beyond praise. I have seen a good deal of good printing in my time, but I never saw anything so good as Mr. Hailing's. The art of printing and the art of paper making have never been brought to a greater state of perfection than at the present time. For this result as regards the former art, we are indebted to painstaking professors like Mr. Hailing. I should not forget to add that there is prefixed to the volume a quaint "Introduction" and a still quainter "Daily Prayer for Printers."—*Newcastle Chronicle.*

Mr. Hailing's taste is peculiar—but always good. The originality of his *Circular* amply sustains the truth of this assertion, and the typographical appearance of No. 6 clinches it. His fancy seems to run upon complete series of whatever faces please him—a fancy which, in our opinion, displays sound judgment; and he has the knack of so levying upon the whole lot of them (as illustrated on his first page), that no room is left for improvement. As far as we have observed, this idea is original with him, and he certainly has made the most of it in his beautiful publication. Its style throughout is simplicity itself; and we hardly know which to admire the most—the terse Anglo-Saxon which flows from his pen, or the artistic arrangement of his pages. And he has a way of using simple colours, and very few of them, which tell to great advantage. The St. Louis (U.S.A.) Central Typefoundry specimen page, in blue, red, and black, is a model of simple beauty, both in composition and presswork. Mr. Hailing may well be proud of his publication.—*The Chromatic Art Magazine.*

Hailing's Circular.—A lively, enterprising, common-sense printer is Mr. Hailing whose personality is clearly photographed in his periodical.—*Typographic Advertiser, Philadelphia.* [Appended to this notice is a suggestion to us that "bi-weekly" and "bi-monthly" are terms correctly describing papers that appear once every two weeks and once every two months! And this after crediting us with the possession of some amount of "common-sense!!" It won't do, friend MacKellar. We know just enough Latin to shew us that "bi" comes from "bis," which means *two, twice*, etc. Now instead of using the prefix "bi" substitute either of these words—"*two*-a-week" or "*twice*-a-month"—and the question is settled, for it will be seen that it applies to what a certain thing does *in* a certain time. And speaking of Latin reminds us of Marcellus' remark to Cæsar who had made a grammatical mistake, "Ah, Cæsar, thou canst give the Roman citizenship to men, but not to words." And so—notwithstanding the *fire* and *go* in our American cousins, as evidenced in their spelling "reforms," etc.,—we still think they will be as powerless to alter the meaning of our words as Cæsar himself! Let us hope so.]

PRINTER'S TYPES

(From the *Scientific American*.)

As there are nearly 8,000 newspapers in the United States, and probably twice as many printing-offices for the production of every class of work from a merchant's card or letter head to a cyclopædia, it follows that the business of type-founding must be one of considerable magnitude. At first it was only a branch of the printer's trade, but it early developed into an essentially distinct business. Now a printer would no more think of making his own types than a tailor of weaving the cloth he cuts.

The forms of printing types and the manner of their use are so commonly understood that no account of them is needed here. The types in which all letter-press work is done must be uniformly "type high," which is a trifle over seven-eights of a inch, just the height of a shilling on edge. Of these types, a page such as this (14½in. × 9½in.) will contain about 25,000 separate pieces, counting points, spaces, etc., although, as "set up" by the compositor, the "spaces" between the words, the "leads" between the lines, the "quadrats" for filling out the blanks at the ends of paragraphs, etc., not being "type high," do not show in the print. Counting the capitals and small capitals, the italics, figures, punctuation and reference marks, etc., there are about 250 pieces in every font of type, and all of these pieces must be kept in complete assortment for each different size of type, as well as for every different "face." There are, for instance, five different regular sizes of type smaller than that in which this article is printed, and in each of these sizes there are many different faces, even in the plain Roman styles, to say nothing of hundreds of kinds for ornamental work. These types have little nicks low down on the body of the metal, by which the compositor may readily see how to place them right side up, and a small grove is taken out at the bottom, so that each type, when composed in the page or column, will stand on its "feet," as they are called. It will be seen how exact must be the measurement and "fit" of each of these little pieces when it is remembered that, in the slight iron frame which holds them together in the pages of the largest newspaper, the pressure from the sides put upon the types, so that they will hold together in a body when lifted, is only just sufficient to overcome the weight of the metal. The types, thus set up in columns and pages, are ready for the press, except the work is of sufficient importance to have stereotype or electrotype plates made, in which case the types are used only to make the mould, and the printing is done from the plates. Most of the large daily papers are now printed from stereotype plates. This improvement has been introduced within the past twenty years; the plates are necessarily made very quickly, and greatly facilitates the printing of all large editions, for, the type being once composed, any desired number of plates can readily be produced. It is worthy of remark, however, that the general adoption of the practice of stereotyping their forms by the leading newspapers, and the copper-facing of the type, whereby the wear of the letter is greatly extended, seemed to have hardly any effect on the business of type founders; the demands for larger quantities and a greater variety of type have grown so steadily that even these great improvement did not appear to diminish the call upon the founders.

Our illustrations show the leading operations in the large type foundry of Messrs. Farmer, Little & Co., of New York, a firm employing from 175 to 200 hands in the business, and making all descriptions of printer's plain and ornamental types, borders, rules, dashes, etc., besides making their own type-casting machines, steel punches, matrices, etc.

The large view at the bottom shows the main type-casting room, which occupies the entire top floor of the large six story building, 63 and 65, Beekman Street, seen in the central picture. The machines for casting are most of them ranged around near the windows, to give the best of light, which is very important. The machines only take up about as much room each as a sewing machine. Each one of them has a little coal-burning furnace for melting the type metal, and about a quart of the molten metal is held in an open reservoir at the top. Though these machines are sometimes operated by power, the advantage of so doing is by no means clear, for there must be so many stoppages in doing careful work, that but little can thus be gained. The operator turns a crank, which brings the mould up to a little spout projecting from the pot, from which the metal is forced into the mould, when the latter flies back and automatically drops its type, this operation being repeated with every turn of the crank. Care must be taken that neither the metal nor the mould get too hot, and the mouth of the spout must be frequently cleaned of refuse metal not taken in by the mould.

The type-casting machine was first successfully operated in this country about 1840. By its use types are castfully fifty per cent. cheaper than they were by hand. The speed at which it may be run varies according to the kind of type, the plain newspaper types coming from the machine as fast as 100 or more a minute, while the ornamental types and all larger job types have to be cast a good deal slower. In the latter case a perceptible interval has to be allowed for the hardening of the metal in the mould, which, with the smaller types, is instantaneous; and in all scripts, where a portion of the letter extends over the body, the work has to be done slowly to prevent these parts from being broken off.

In the view at the upper left hand corner may be seen the work of dressing and finishing the types after they come from the casting machine. Each one, as it drops from the mould, has a little jet or ingot of surplus metal attached to the foot; these are broken off singly by boys, when men rub the broad sides of the types on stones to remove any roughness on the edges; where the metal has to be dressed out around a face projecting over the body, workmen of a different branch are employed, called kerners. After this the types are arranged on long rules or dressing sticks, in lines three feet long, and, each line being firmly fixed in a kind of metal planer, a cutter is passed over the edges, to make them perfectly true. A light scraping is then taken off the body of the type next the face, and a groove is run through the bottom, where the little jet or ingot of surplus metal had been broken off, and making the "feet." This work is all done by the piece, the casters, dressers, and finishers being all paid so much a pound, according to the size and kind of type.

The right view at the top shows where the steel dies or punches are made, and where the types, as they come from the finishers are divided into the proper allotment of letters and sorts for each different font. Type founders take orders for fonts of all sizes, but in the making of plain body letter it is usual for them to arrange all that is necessary for a complete font in a "scheme" for about 300, or 600 pounds, and then, when any smaller amount is ordered, divide up the type proportionately. Before this work is done, however, the types are all carefully examined with magnifying glasses, to see whether any imperfect or defective letters have been passed by.

The letter engraving, which is also shown in this view, consists entirely in cutting the dies on steel for the face of the letters. Soft bar steel is used, which is hardened after the cutting, and all the work is done by hand. These dies are used for making matrices, in copper, to place in the moulds for the different faces required. These matrices are struck out of a piece of copper weighing at least three times as much as they do when finished, and then worked down, so as to insure the greatest exactness.

In the illustration at the right in the middle, is shown the department where the type casting machines are made, and where the matrices and moulds are severally adjusted. There are a good many pieces required in the mould for casting a type no larger than a pin, and these, while being constantly subjected to a pretty high temperature and wearing usage, must be kept as true and exact as the works of a fine watch.

In the same room also may be seen the work of making brass rules, which are always used between the columns of type in newspapers, and for the dashes between articles, etc. The sheet brass used for this purpose is furnished by the brass manufacturers cut in strips of proper width to allow of facing, and of the required thickness. The facing and finishing of these to make ordinary newspaper rules is done with planers, by hand, but for making wave rules and ornamental dashes, different kinds of steel cutters are used. Here also the "leads" and "slugs" are made. The former are thin strips of type metal, cut to the width of the column, and placed between the lines of types when it is desired to give the printed matter an open appearance.

In the illustration at the left, in the middle is shown the process of electroplating, with copper, the illustrations, newspaper headings, etc., made by the firm. The copper will give the finest lines, and is much more lasting than type metal. The thickness of this coating varies according to the work, or as may be desired, from $\frac{5}{100}$ to $\frac{12}{100}$ of an inch.

There are five kinds of metal used by type founders generally, according to the particular work in hand. These all consist of different proportions of lead, copper, tin, and antimony. Though many other combinations have been recommended, and used to some extent, these are the only metals generally and successfully employed. The quadrats, which correspond with the white spaces in the printed page, and on which the least wear comes, are made of the cheapest metal, the smallest types, on the other hand, require the hardest, toughest, and dearest metals, while the medium-faced types, such as would be used in ordinary books, have a grade of their own, as have also the ornamental job types and the script. Messrs. Farmer, Little & Co. have always paid particular attention to this department of their business, and can point with satisfaction to the long-continued use their fonts have withstood.

The want of accuracy in the justification of type would be a fault for which all other good qualities combined could not atone. To secure this, however, only the best of machine work must be employed in the fitting of the moulds and the finishing of the matrices, as well as in the dressing and finishing of the type; and in this branch of the business the complete appliances and experienced workmen, the firm have, afford the best of evidence that, by properly appreciating its importance, they have won the right to claim special excellence in this direction.

The number of "new faces" which any type foundry will get out in a given time depends largely on the state of general business. The firm of Farmer, Little & Co. have always been fully up with the times in this kind of enterprise, and some of their styles of type, both plain and ornamental, as well as their very elaborate combination borders, are to be found in almost every considerable printing office in the land. It is as difficult for a really good printer to see a nice new face of type without buying a font of it as it is for a fashionable lady to do without the latest style of bonnet. But in the variety this house can present of types they have originated in their long business career, they have an advantage which only an old foundry can offer.

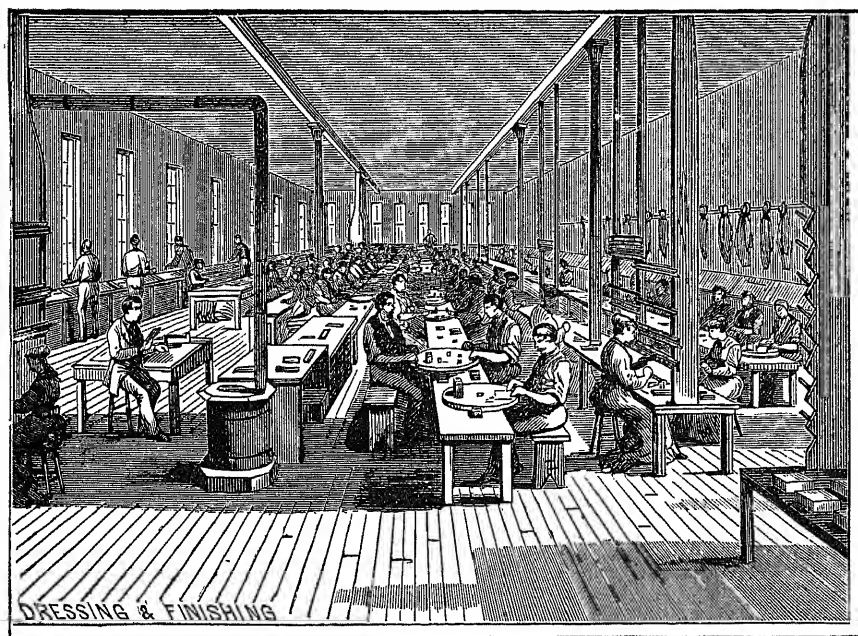
The house was established in 1810, and since that time they have been constantly accumulating dies and matrices, which always constitute the most valuable portion of the stock of a type foundry. Of the present members of the house, it can be said that they are all active workers and practical men in their trade, the senior of the firm having been about fifty years continuously connected with the business.

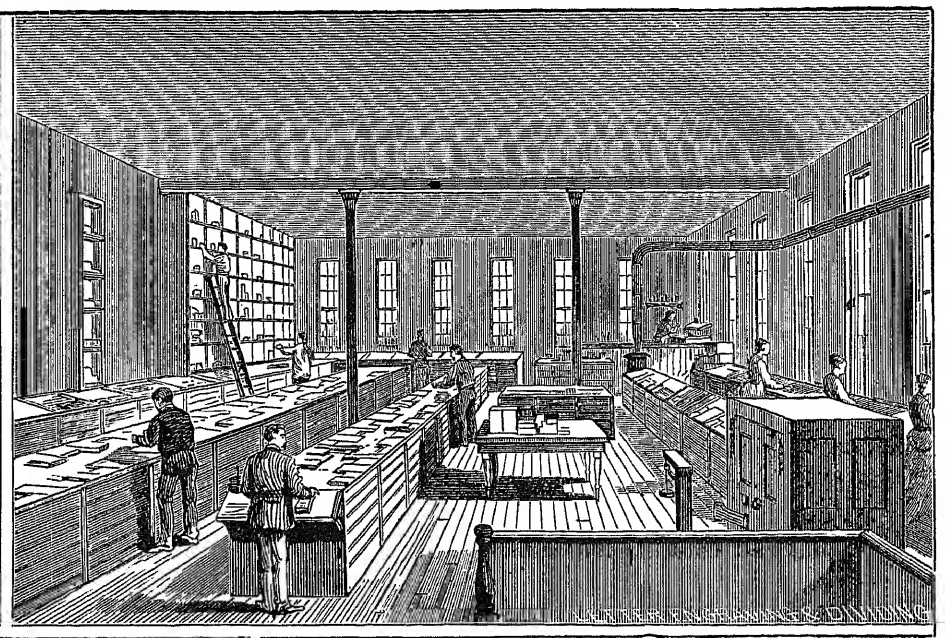
LITERATURE

Luxurious Bathing, a Sketch, by Mr. Andrew W. Tuer, with eight etchings by Mr. Tristram Ellis. The first edition of this work, illustrated by Mr. Sutton Sharpe, was published in folio form at three guineas. The fourth edition under notice has been reduced in size and sells at five shillings. The work is characteristic of Ye Leadenhalle Presse, being got up in old style throughout—paper, printing, engraving, and binding—altogether an exquisite little book. Mr. Tuer treats his subject with all the fervour of an enthusiast, and one cannot rise from a perusal of his Sketch without being additionally impressed with the importance of the matter in hand. There is just sufficient humour in the etchings to add to the reader's enjoyment without trifling with the subject. To give one of the eight, "Taking the Plunge." The scene a broad river; the sun preparing to dip beneath the horizon; boats in the distance; the central figures, a young man and young woman in a fishing-punt. The fishing-rod is lying idly across the thwarts; while the young man is standing up, pole in hand, steadying the boat. You can see that something has just happened, and that he is awfully in earnest. The young woman, however, does not return his anxious looks, but with half-averted face tries to hide her blushes, while with her handkerchief she toys with the water! But what has all this to do with bathing, you ask? Well, we confess we don't see the connection: but it has a terrible lot to do with "Taking the Plunge," which after all, you will see, is the title of the picture. And let us hope that these two young souls, as the years roll over them, will always look back with pleasurable emotions to this river scene where they took the "Plunge" together. We would urge our friends to lose no time in ordering copies of the work, as in addition to its possessing literary merits of no mean order, it is a splendid specimen of old style printing.

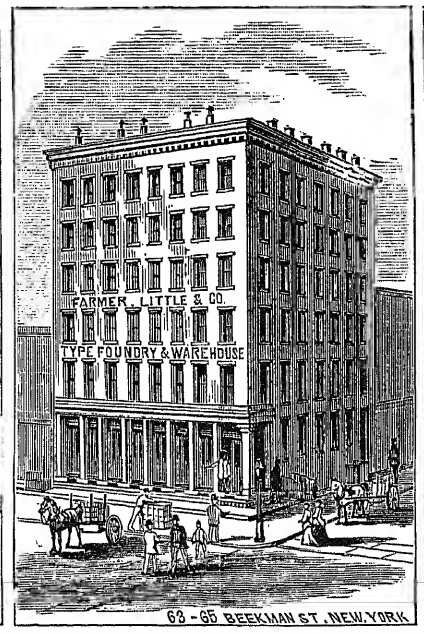
No man who shoots himself in the head is clear-headed until he blows out what little brain he has.

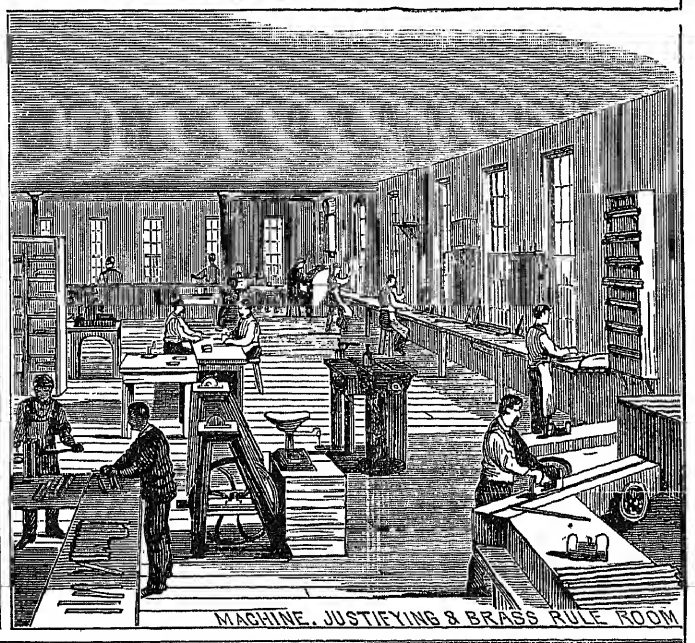
"IT WILL DO."—It is supposed that every man who founds or purchases a printing office does it with a view to pecuniary profit. With this purpose foremost all men differ in their modes of attaining it. Some build wisely and well, and endeavour to make themselves first and foremost in their profession. They count upon the fact that good work is appreciated everywhere, and by the exercise of skill and patience succeed in producing such work, thereby winning for themselves lasting reputation, which aids largely in bringing them new customers, as well as aiding them to retain the old. Too many, however, are prone to think that if a job is not exactly right "it will do" because the customer may not know enough of printing to be a competent judge of the merits of the work. This is a wrong principle. Whatever is worth doing at all is worth doing well, and in these days of sharp competition the well-doing will often prove an important advantage in the fierce struggle for supremacy. It is certain that slipshod work will not pay for a great length of time, and that customers who find their work carelessly executed will in time turn to some one who will take pains to see that it is done as it should be.—*Paper Consumers' Circular*.

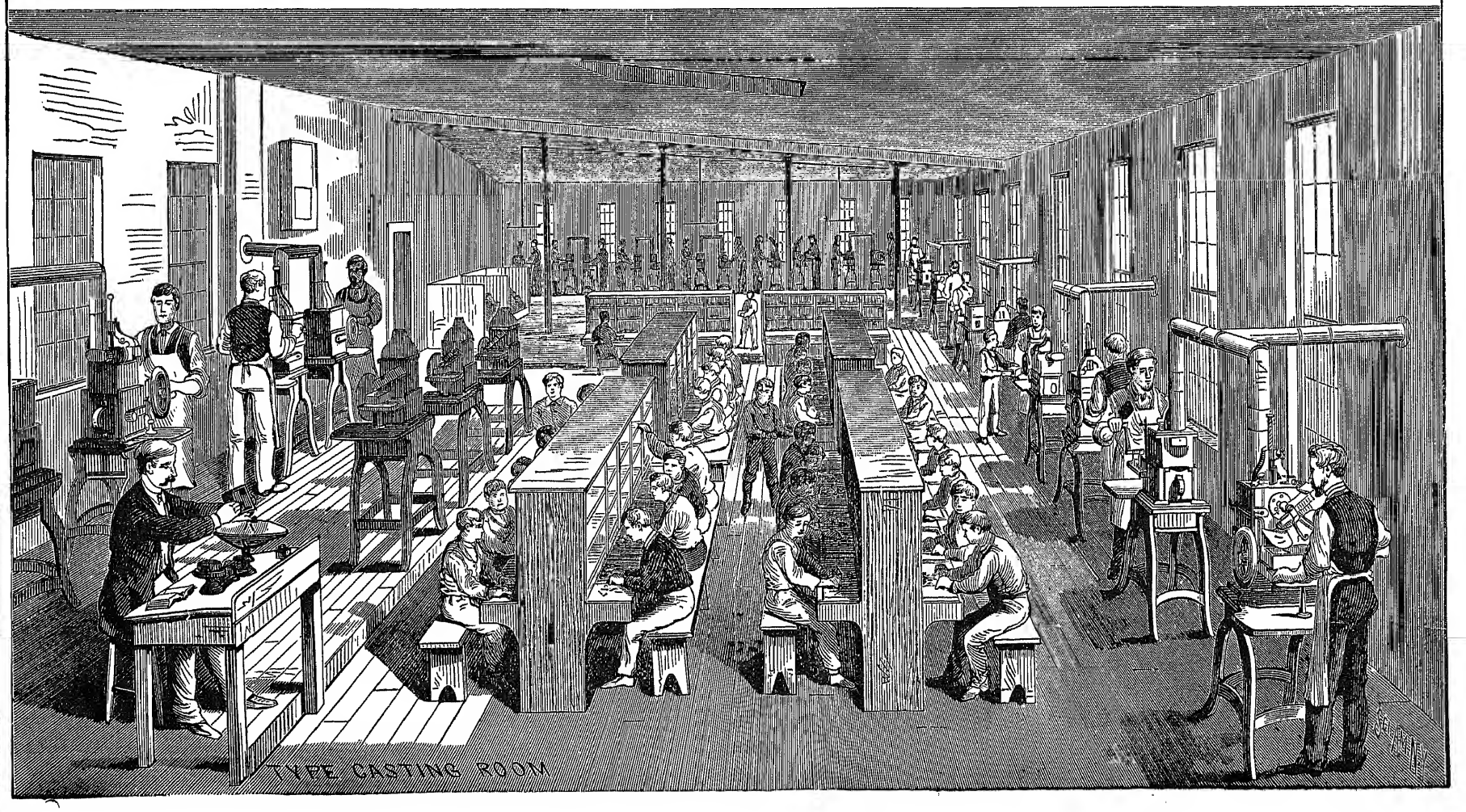

DRESSING & FINISHING




ELECTROTYPING DEPARTMENT


FARMER, LITTLE & CO.
TYPE FOUNDRY & WAREHOUSE
63 - 65 BEEKMAN ST., NEW YORK


MACHINE, JUSTIFYING & BRASS RULE ROOM

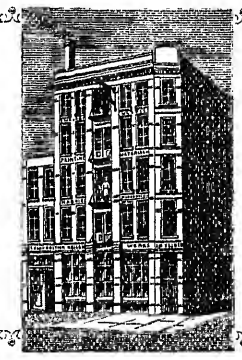

TYPE CASTING ROOM

Honourable Mention, International Exhibition, 1862.

Established for upwards of Half a Century.

COMPOSITION ROLLER WORKS.

Letter Press, ⁘ Lithographic,
AND
Bookbinding ⁘ Material
MANUFACTORY.

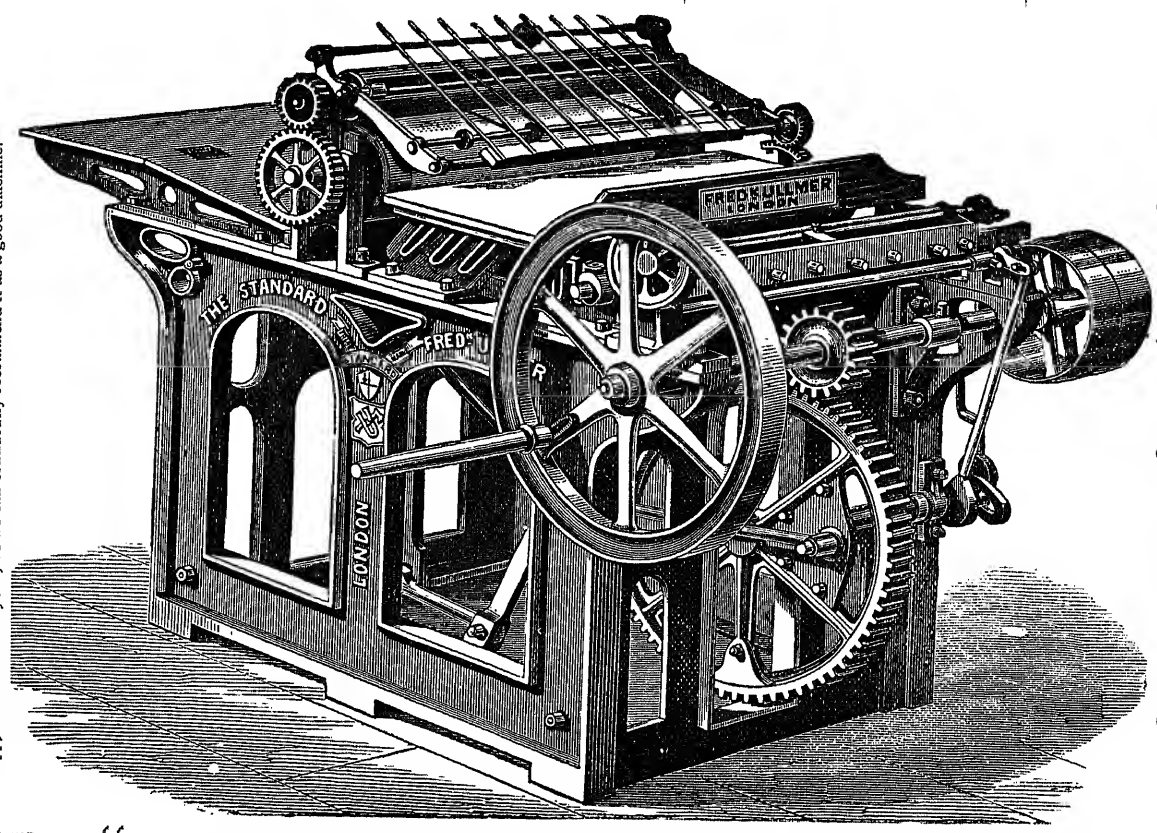


MANUFACTURER AND SHIPPER
OF EVERY DESCRIPTION OF
MACHINERY and MATERIAL
USED BY
Printers, Stationers and Bookbinders

FREDERICK ULLMER,

MANUFACTURER OF EVERY DESCRIPTION OF

Printers', Bookbinders' and Stationers' Machinery.



TUNBRIDGE WELLS.—Mr. A. K. Baldwin, September 15th, 1879.—"I am buying this new Foolscap Broadside 'Standard' Machine in preference to having a second Treadle Platen, as I find from practical experience that the 'Standard' Machines are more useful for general work, and with this important fact, that they cost so much less in price than the Platens. This new one now ordered will make six machines I have had of you!!"

BRUNSWICK SQUARE, W.—Messrs. J. Lakeman and Son, of Kenton Street, wrote as follows, on Oct. 6, 1879.—"Having had one of your Demy 'Standard' Printing Machines in constant work for two years, we are happy to say that it has proved a great boon in our office, as we use it for all kinds of job work, from a single line ledger heading to a demy broadside. We shall be happy to show it to anyone, as we can confidently recommend it as a good machine.

ROCHESTER, June 21st, 1880.—E. Harris and Sons.—"The Demy Folio 'Standard' Machine supplied by you in January last, gives us great satisfaction. We have had ample opportunities of testing its worth. We have worked from a script circular to a demy folio bill on it, and the excellence of the work far surpasses Press, whilst the making ready does not take near so long. I had been advised to have another maker's machine, but, fortunately, your representative, Mr. Warren, came along, and I happily decided, in favour of your 'Standard.' Several of my friends who are acquainted with the first machinery in the world, in H.M. Dockyard, Chatham, pronounce it to be a most unique piece of mechanism, both as regards the finish and the mechanical contrivances. One party especially, who has been many years foreman in an engine manufactory, says it is a splendid well-finished piece of machinery. I have the greatest confidence in recommending it."

The "Standard" Improved Single-Cylinder Machine,

GREAT STRENGTH AND DURABILITY.

"Superior Manufacture," with or without Flyers—Demy Folio, £38, with Treadle, other sizes prices in proportion. See Testimonials.
Adapted for all classes of work—will print with equal clearness from a Broadside to a Script Circular or Card. See Two-Coloured Machine List, worked on a Demy Improved "Standard" by Mr. CLAY, of 43, Stamford Street, London, S.E.; supplied in 1876.

THE "BISSCHOP" GAS ENGINES, One Man-power, £25. One Man and a half-power, £30. Two Man-power, £35.

THE "SILENT" GAS ENGINE, One Half Horse-power, £60. One Horse-power, £102 10s. Larger sizes in proportion.

COMPETENT ENGINEERS TO ERECT OR REPAIR.

TREADLE PLATEN MACHINES
GUILLOTINE CUTTING MACHINES
PRINTERS' JOINERY IN ALL ITS BRANCHES
ROLLER COMPOSITION READY FOR USE

WROUGHT AND CAST IRON CHASES
ROUND HOLE TREADLE PERFORATING MACHINES
PAGING MACHINES

BRASS RULE OF THE BEST MAKE
PRINTING INKS OF BEST MANUFACTURE
WOOD LETTER OF THE NEWEST DESIGN
STATIONERS' MATERIALS

NEWSPAPER AND JOBBING OFFICES FURNISHED COMPLETE. PRINTED ESTIMATES FREE.

FREDK. ULLMER will send { ILLUSTRATED PRICE LIST OF NEW MATERIALS AND MACHINERY. / SPECIMEN BOOK OF TYPE, embracing the most Modern Faces, with Weights and Prices. / CATALOGUE OF SECOND-HAND FOUNTS, Priced. / LIST OF SECOND-HAND MACHINERY, PRESSES, &c. } Free on application.

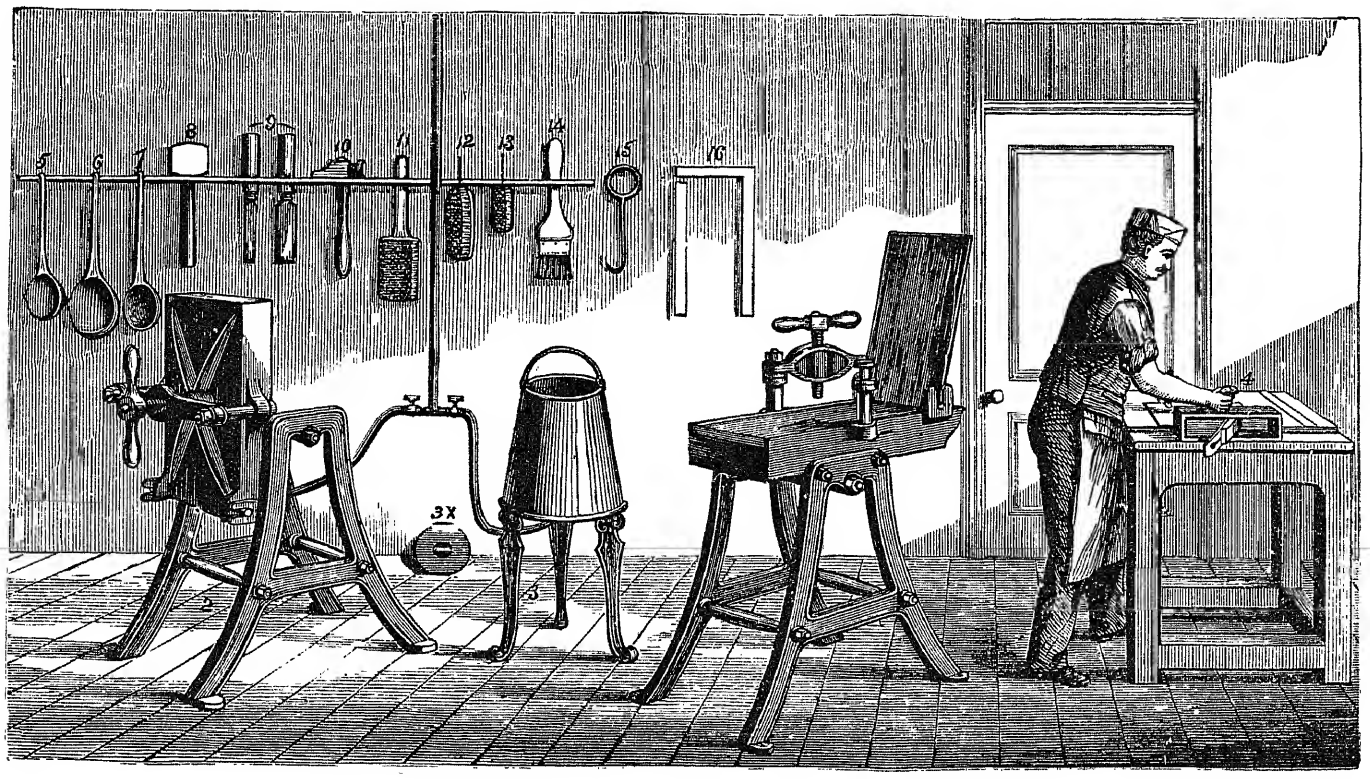
To Cash Purchasers a Liberal Discount allowed. Valuations made with great care. Terms upon application.

The "Standard" Printing Machine Works, Cross Street, Farringdon Road, London, E.C.

THE BEST AND MOST EFFICIENT EXTANT

THE "NICHOLSON"

STEREOTYPING APPARATUS



Royal Folio Size, £15 15s.

Consisting of (1 and 2) Drying and Casting Press, Burner and Tubing, (3 and 3X) Melting Furnace on Iron Stand, with Atmospheric Burner and Tubing, (4) Iron Plane and Iron Shooting Bench, (5 and 6) Ladles, (7) Metal Skimmer, (8) Mallet, (9) Chisels, (10) Hammer, (11, 12, 13, 14) Beating, Oil, Chalk and Paste Brushes, (15) Portable Handle for Cover of Melting Furnace, (16) Gauges for Casting. Personal

INSTRUCTION GRATIS

To all Purchasers residing within Ten Miles of Leeds, where the Apparatus will in future be manufactured.

A Complete Foolscap Folio Apparatus for £9 9s.

(Consisting as above)

Circular Saw, with Imposing Surface on Iron Stand, from 5 to 10 Guineas.

TYPE HIGH GAUGES FROM £2 10s.

With a set of Moveable Cores to cast a Forme from one inch to the full size of the Casting Press.

A VERY SUPERIOR

PREPARED "FLONG"

Suitable for every class of Stereotyping—Samples, with Prices, sent on application.

ELECTROTYPING TAUGHT

AND THE ENTIRE PLANT SUPPLIED.

Address—T. NICHOLSON,
Wellington Place, Bruce Street,
New Wortley, Leeds.

Caution



T. N. regrets that, in consequence of certain individuals supplying an inferior Apparatus under the cover of his name, he is obliged to state that all applications must, to ensure a satisfactory working Apparatus, be made direct to the above address, as he cannot undertake to give the necessary instructions unless the Apparatus is supplied by himself.

ALL PREVIOUS ANNOUNCEMENTS CANCELLED.

By Her Majesty's Royal Letters Patent

THE NEW

ANGLO-AMERICAN "ARAB"

PATENT

PLATEN PRINTING MACHINE.

Price with Steam Gear and all Requisites—Foolscap Folio £45.

INK FOUNTAIN, £3 EXTRA.

121, King's Cross Road, and 7, Kenton Street, London, Oct. 11, 1880.

Dear Sir,—We have much pleasure in testifying to the superiority of the Anglo-American "Arab" over any other machine. In finish it is perfect, and the many new useful improvements and appliances render it most serviceable. It is extremely light in running, and will print a full sized forme as easily as a small card, the impression lever acting equally as well in either case, which is not so in some machines.

In conclusion, we feel certain that when fully known, it will become quite a favourite, as it is a PERFECT machine at a reasonable price.

Wishing you every success,

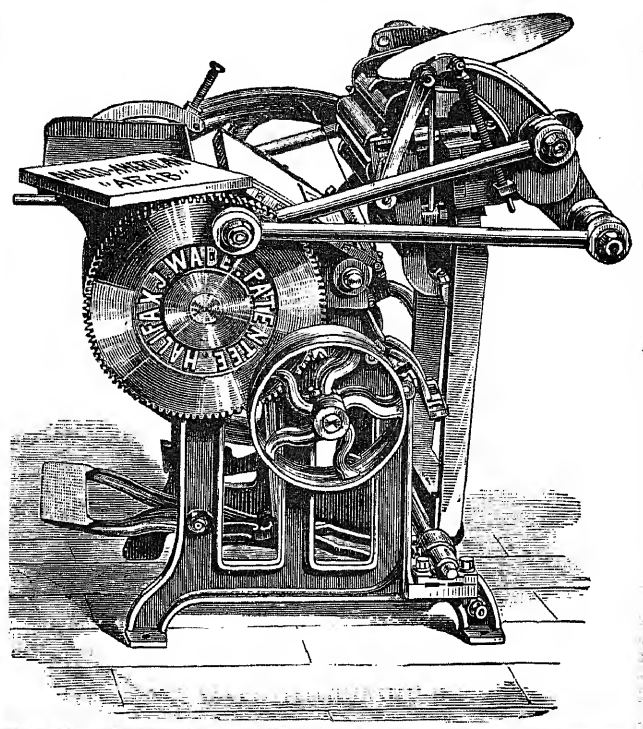
We are, Sir, yours truly,

LAKEMAN & SON.

Hanson Lane, Halifax, Oct. 20, 1880.

Dear Sir,—The Anglo-American "Arab" Machine has given me every satisfaction during the six months I have had it. It has been worked almost constantly ever since I got it. I can with confidence recommend it to anyone. Yours truly

W. B. WOODROW.



"Amphion Works," Edinburgh, July, 28, 1880.

Dear Sir,—Your Anglo-American "Arab" gives us the greatest satisfaction. It is the best small platen machine we have seen, and one that no jobbing printer should be without

Yours truly,

H. ALLEN.

For SMITH & RITCHIE.

Durham, July 26, 1880.

Dear Sir,—I consider your Anglo-American "Arab" Machine for small jobbing work, the best extant; and unequalled in ease of working, and clearness of impression. It is a beautifully finished machine. It has been admired by every one who has seen it. I am truly delighted with it. I am, yours truly,

THOMAS CALDCLEUGH.

32, *High Friar Street, Newcastle-on-Tyne, July* 27 1880.

Dear Sir,—I am delighted with the machine. It is quite a pleasure to work it. Yours faithfully

JOHN BEALL

Specialties of Anglo-American "ARAB" Platen Printing Machine.

IMPRESSION LEVER—The Impression Lever or "Striker" is on the left-hand side of operator, and can be thrown on or off instantly, at any position of the Platens.

PLATENS—By a new method of working the platens the "dwell" of the type on the paper is twice as long as other machines of this class, thus saving severe strain with heavy formes, and giving full and clear impression.

FEED—Swivel feeding guides with holes drilled for pins, superseding paste and reglet; these guides will be found invaluable for accurate and quick working.

SHEET HOLDER or "Gripper"—Adjustable spring at right angles.

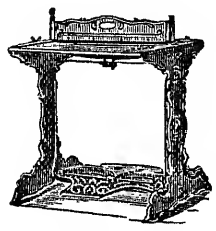
BLANKET HOLDER—Ratchet motion, same as Cylinder machines.

BRAKE—Combined brake and strap guide, stops the machine instantly. And other improvements of great value.

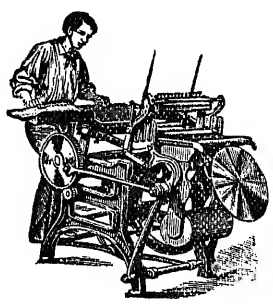
Inventor, Maker and Patentee, JOSIAH WADE,

Crown Works, Hopwood Lane, Halifax.

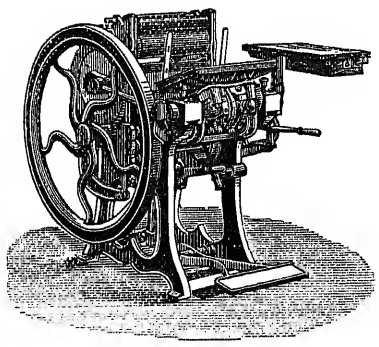
PRIZE MEDAL.
International Exhibition, Dublin, 1865.



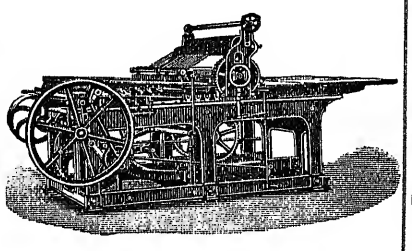
TREADLE
PERFORATING MACHINE.



THE "LIBERTY"
PLATEN PRINTING MACHINE.



THE "SUN"
PLATEN PRINTING MACHINE.



THE "RELIANCE"
CYLINDER PRINTING MACHINE.

ECLIPSE
TRADE MARK

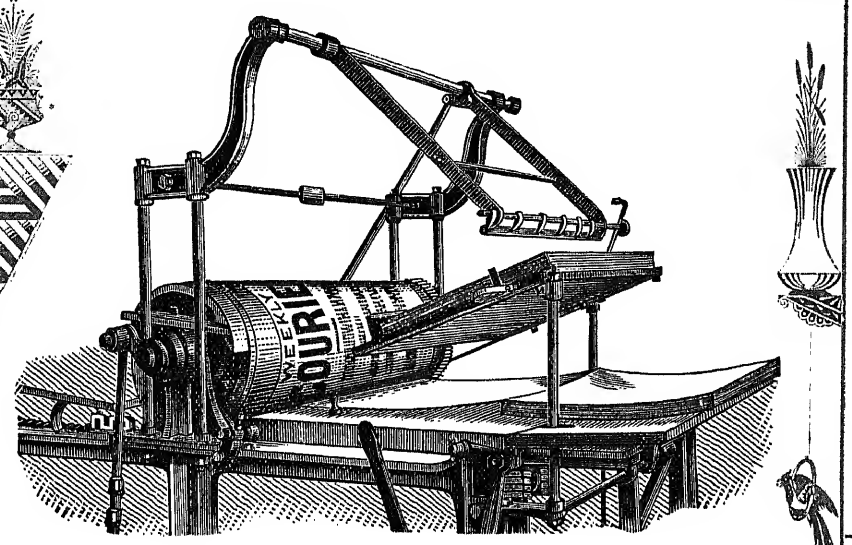
JAMES SALMON'S

SPECIALITIES

PRIZE MEDAL

PATENTEE AND MANUFACTURER OF

PRINTING, GUILLOTINE CUTTING, NUMBERING, PAGING, STONE GRINDING, POLISHING, PERFORATING AND BRONZING MACHINES. ROTARY SCORING & CORNERING MACHINES



MARK + SMITH'S

TAKING OFF APPARATUS

PATENT

TAKING OFF APPARATUS

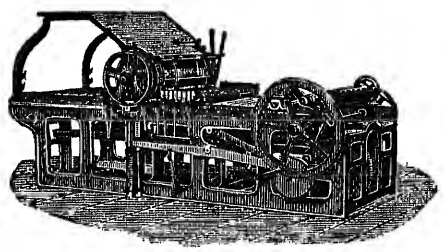
SOLE LICENSEE AND MANUFACTURER

JAMES SALMON,

12, PARSONAGE, MANCHESTER.

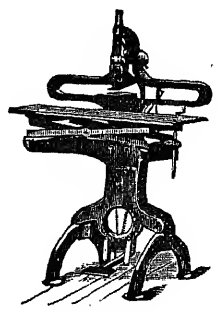
ALSO AGENT FOR

THE "OTTO" SILENT GAS ENGINE AND THE "BISSCHOP" GAS ENGINE

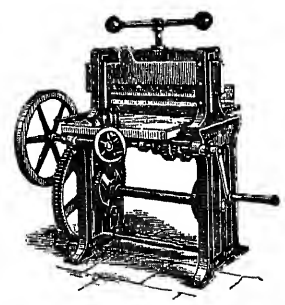


THE "PARAGON"
LITHOGRAPHIC PRINTING MACHINE.

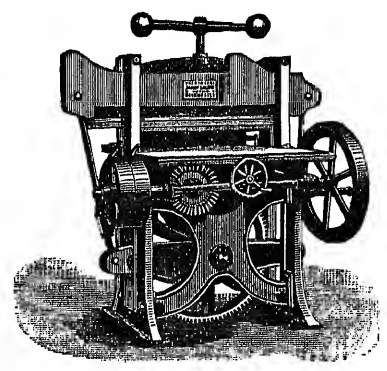
PRIZE MEDAL.
Exhibition of Machinery, Manchester, 1875



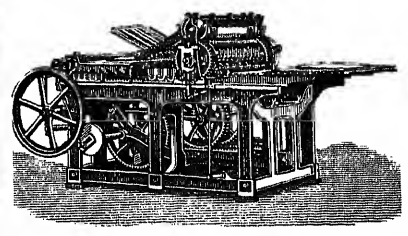
TREADLE
PAGING MACHINE.



THE "ECLIPSE"
GUILLOTINE CUTTING MACHINE.



THE "VICTORY"
GUILLOTINE CUTTING MACHINE.



GENUINE WHARFDALE
CYLINDER PRINTING MACHINE.

PARSONS, FLETCHER & CO.,

Printing Ink Manufacturers,

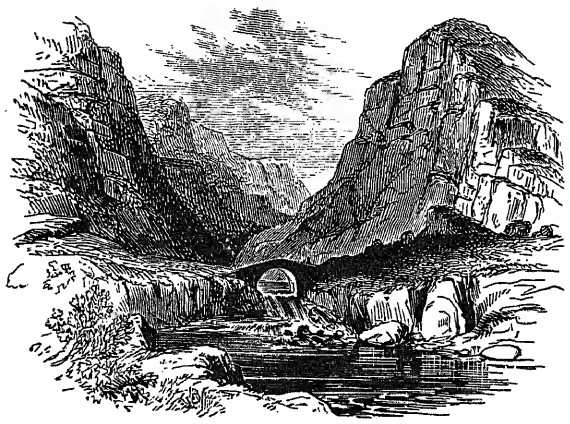
GRAVEL LANE, SOUTHWARK, LONDON, S.E.

PRIZE MEDAL,

EXHIBITION, 1862.



CLASS 26.



PRIZE MEDAL,

EXHIBITION, 1862.



CLASS 26

Messrs. PARSONS, FLETCHER & Co. devote their best energies to the further improvement of their First Class Inks; and, from the Testimonies of the most eminent English Wood Engravers to the brilliancy of their Best Ink, as well as from the estimation in which their Inks in general are held, both by the leading Printers of this Country and of the Continent, PARSONS, FLETCHER & Co. believe that for { ☞ Depth of Colour, ☞ Clearness of Impression, and ☞ Ease in Working, } **their Inks now stand Unrivalled!**

NEWSPAPER INKS

For all Machines, of Good Colour and Free Working; also specially made suitable for the Victory, Walter, Hoe and other fast machines.

LITHOGRAPHIC INKS AND VARNISHES of Every Quality and Description.

DRY COLOURS. Every quality and shade always in stock, and suitable for all purposes.

"Excelsis" Roller Composition

THE BEST AND FIRST OF ITS KIND INTRODUCED IN THIS COUNTRY.

The attention of the Trade { is directed to the above Composition, which has been in use for many years with marked success in several of the largest Printing Offices in the country, and the increasing sale of which is a proof of its superiority over, not only the old-fashioned compound of glue and treacle, but also over the many substitutes which have been recently introduced.

THE "EXCELSIS" SUPPLIES ALL THE CONDITIONS WHICH CONSTITUTE A GOOD ROLLER.

An even Toughness, which is maintained in Hot or Cold Weather. A Good Face. Capital Tack. Never Cracks or Skins over. Does not require Washing-up for days. Lasts at least three times longer than ordinary Rollers, and is really Cheaper than any other Composition. Easily Re-cast.

This Composition is supplied, with full directions for use, at 1/2 per pound nett; or in quantities of one hundred-weight and upwards at 1/- per pound.
LESS FIVE PER CENT.

THE "EXCELSIS" IS ALSO SPECIALLY PREPARED FOR DIE STAMPING, PRICES AS ABOVE

Pure Machine Oil.

Messrs. PARSONS, FLETCHER & Co. beg to call attention to their IMPROVED MACHINE OIL, which they are now enabled to offer at a Considerable Reduction from former prices. This Oil has been in use in some of the largest Printing Establishments of the United Kingdom for several years past, and has received universal approbation. From the extensive use of this Oil in the various departments of their own Works, Messrs. Parsons, Fletcher & Co. are able to speak with confidence of its Excellent Lubricating Qualities, and of its Entire Freedom from that Clogginess which is so often found in much of the Oil sold as Machine Oil.

Price, 4/6 per Gallon, nett. All Tins charged, but allowed for if returned in good condition.

☞ *"When found make a note of."—The Inks used in this Circular are manufactured by Messrs. Parsons and Fletcher.* ☜

MEMORANDUM

FROM

JOSEPH TURNER,

Plumber, Painter, Glazier,

AND GENERAL DECORATOR,

5, Larput Place, Saint Paul's,

CHELTENHAM.

TO

.....

Dear Sir,

While thanking you for the kind support accorded to me during the time I have carried on the above business, I take the liberty of soliciting your kind commands for anything you may be requiring in the varied branches of my business. Assuring you of my best endeavour to give every satisfaction, I am, yours faithfully,

Joseph Turner.

PAINTING, PLUMBING, GLAZING,

COLOURING,

GENERAL DECORATING, ETC.

PAPER HANGING

ESTIMATES GIVEN FOR GENERAL REPAIRS, AND JOBBING.

PERSONAL ATTENTION GIVEN TO ALL BRANCHES.

PRIZE MEDAL.
International Exhibition, Dublin, 1865.

ECLIPSE
TRADE MARK

JAMES SALMON'S

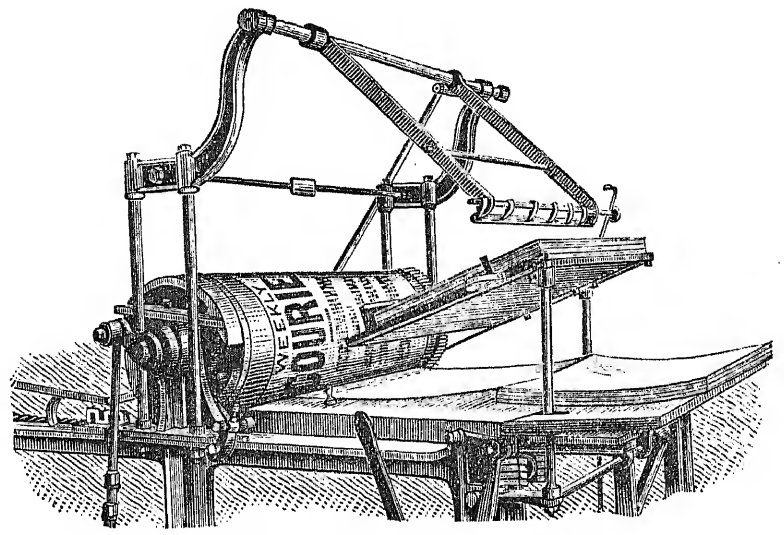
SPECIALITIES

PRIZE MEDAL

PATENTEE AND MANUFACTURER OF

PRINTING, GUILLOTINE CUTTING, NUMBERING, PAGING, STONE GRINDING, POLISHING, PERFORATING AND BRONZING MACHINES.

ROTARY SCORING & CORNERING MACHINES



MARK + SMITH'S

TAKING OFF APPARATUS

PATENT

SOLE LICENSEE AND MANUFACTURER

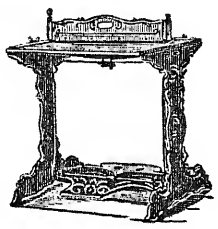
JAMES SALMON,

12, PARSONAGE, MANCHESTER.

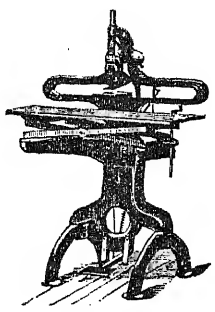
ALSO AGENT FOR

THE "OTTO" SILENT GAS ENGINE AND THE "BISSCHOP" GAS ENGINE

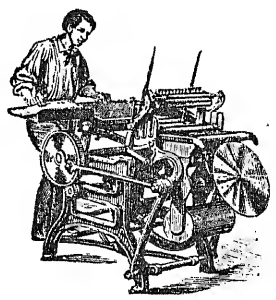
PRIZE MEDAL.
Exhibition of Machinery, Manchester, 1875



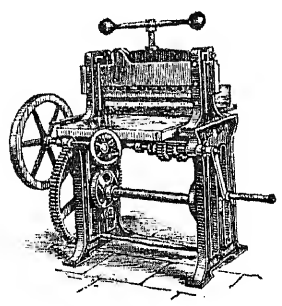
TREADLE
PERFORATING MACHINE



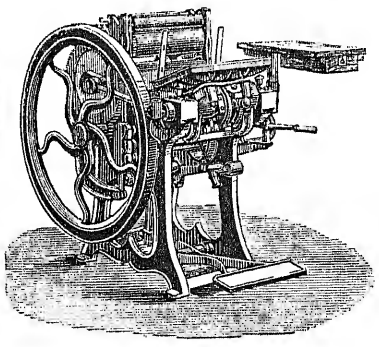
TREADLE
PAGING MACHINE.



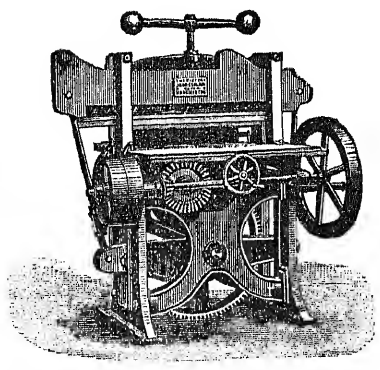
THE "LIBERTY"
PLATEN PRINTING MACHINE.



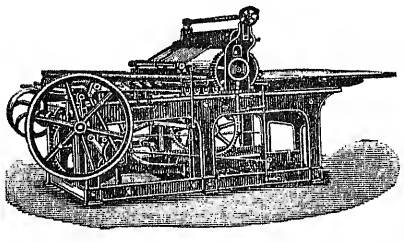
THE "ECLIPSE"
GUILLOTINE CUTTING MACHINE.



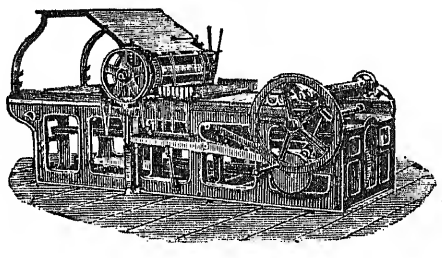
THE "SUN"
PLATEN PRINTING MACHINE.



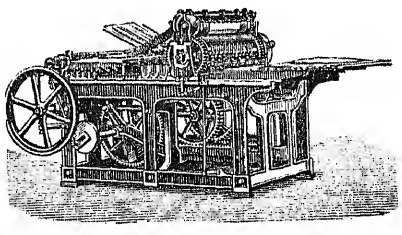
THE "VICTORY"
GUILLOTINE CUTTING MACHINE



THE "RELIANCE"
CYLINDER PRINTING MACHINE.



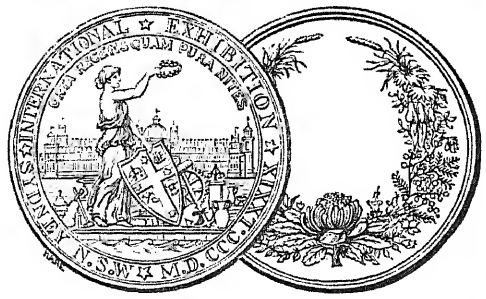
THE "PARAGON"
LITHOGRAPHIC PRINTING MACHINE.



GENUINE WHARFDALE
CYLINDER PRINTING MACHINE.

THE

OTTO SILENT GAS ENGINE



ADVANTAGES:

Can be stopped or started in a moment.
No Boiler, with its smoke nuisance.
Flues to clean, Fires to stack, Dust, Dirt.
Coal to store, Water Cistern nuisance,
Chimney to build,
Risk of Explosion, and general expense,
annoyance, anxiety and danger.
No attendance required except to stop or
start, or oil and clean in the morning,
taking about five minutes.
Repairs and risk of accidents from neglect
infinitesimal when contrasted with
those often incurred by the
use of steam.



The Best Motor for Printing Offices.

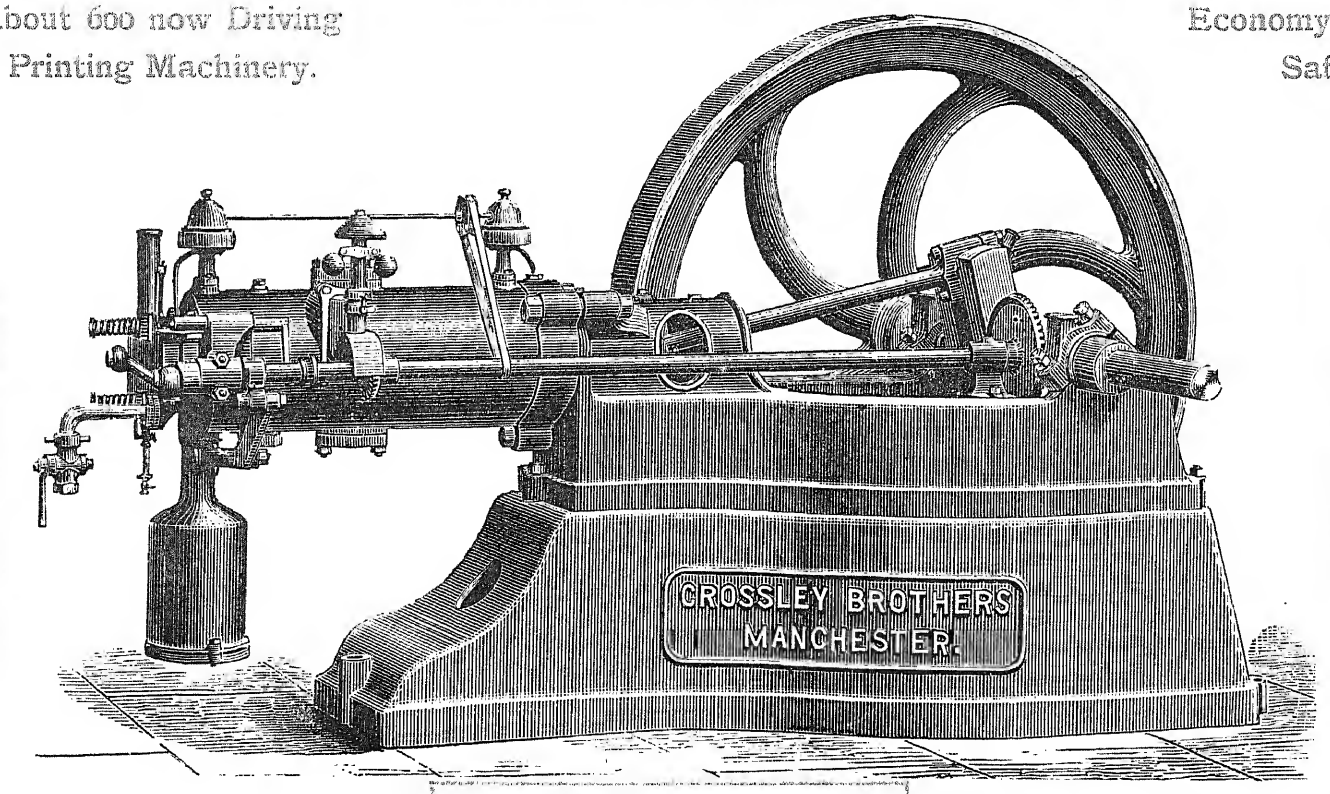
About 600 now Driving Printing Machinery.

Cleanliness!

Convenience!

Economy!

Safety!



Otto's Gas Engine at Work.

Testimonials from Users of Otto Engines.

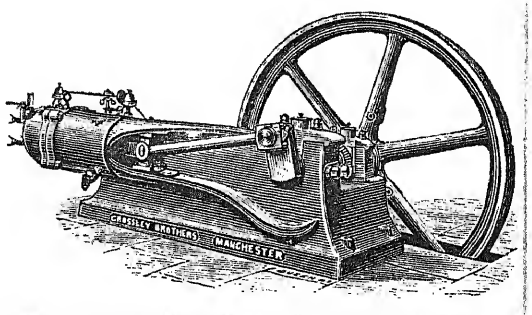
SIZES OFFERED

Nominal H.P. ...

½	1	2	3½	5	8	12	16	25

Maximum Indicated H. P.

1.1	2.26	3.96	5.9	11.57	14.7	23.1	34 to 40	60 to 70

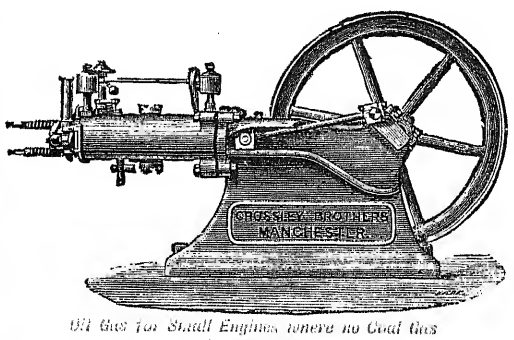


Dowson's Economic Gas for large engines, reducing the cost to One third of a Penny per H.-P. per hour.

A few Eminent Firms using the "Otto"

Waterlow and Sons	[illegible]
M. Cooperative and Co.	[illegible]
Waterlow Brothers and Layton	[illegible]
Cassel, Petter and Galpin	[illegible]
Spottiswood and Co.	[illegible]
T. Nelson and Sons	[illegible]
McLure and McDonald	[illegible]
Liverpool Printing and Stationery	[illegible]
National Press Agency	[illegible]
M'Cair, Stephenson, and Orr	[illegible]
W. H. Smith and Son	[illegible]
Thomas Hading	[illegible]
Freeman, Dublin	[illegible]
Irish Times	[illegible]
Guardian, Warrington	[illegible]
Daily Press, Bristol	[illegible]
Citizen, Glasgow	[illegible]
Herald, Glasgow	[illegible]
Times, London	[illegible]
Mark Lane Express	[illegible]
Weekly Dispatch	[illegible]
Daily Telegraph, Derby	[illegible]
Journal, Nottingham	[illegible]
Observer, Bradford	[illegible]
Independent, Chelmsford	[illegible]
Mail, Liverpool	[illegible]

An abridged section of Prospectus, specially prepared for Printing Offices, giving Prices, Testimonials, and Particulars of Work done by the "Otto" Engines in Printing Offices, list of Users in this branch, and other Information can be obtained on application.



Oil Gas for Small Engines where no Coal Gas is available

CROSSLEY BROTHERS, LIMITED.

Great Marlborough Street, Gloucester Street, Manchester.

PRIZE MEDAL.
International Exhibition, Dublin, 1865.

ECLIPSE
TRADE MARK

JAMES SALMON'S

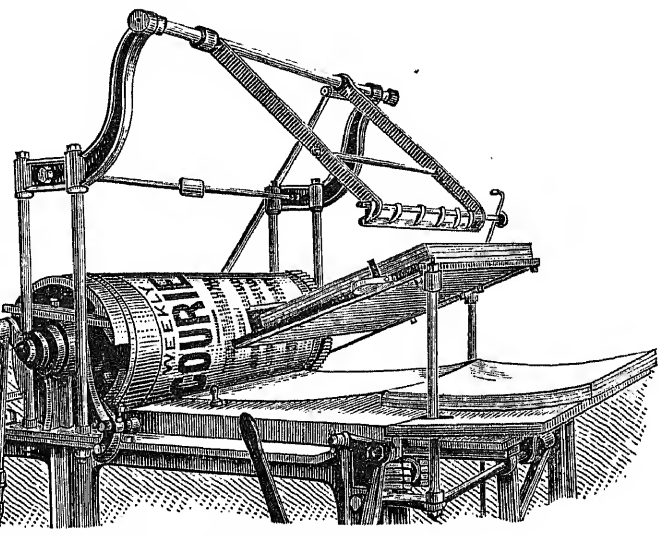
SPECIALITIES

PRIZE MEDAL

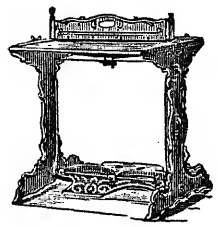
PATENTEE AND MANUFACTURER OF

PRINTING, GUILLOTINE CUTTING, NUMBERING, PAGING, STONE GRINDING, POLISHING, PERFORATING AND BRONZING MACHINES.

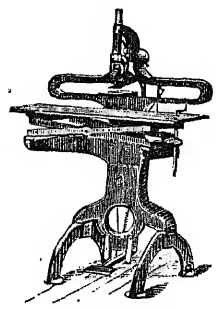
ROTARY SCORING & CORNERING MACHINES



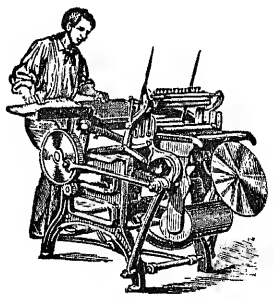
PRIZE MEDAL.
Exhibition of Machinery, Manchester, 1875



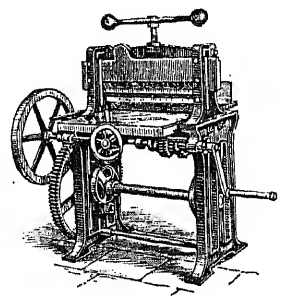
TREADLE
PERFORATING MACHINE



TREADLE
PAGING MACHINE.



THE "LIBERTY"
PLATEN PRINTING MACHINE.



THE "ECLIPSE"
GUILLOTINE CUTTING MACHINE.

MARK SMITH'S

TAKING OFF APPARATUS

PATENT

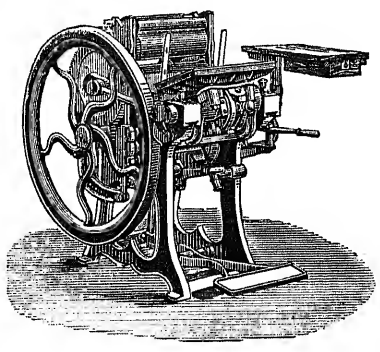
SOLE LICENSEE AND MANUFACTURER

JAMES SALMON

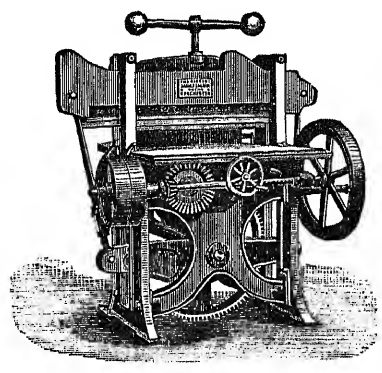
12, PARSONAGE, MANCHESTER.

ALSO AGENT FOR

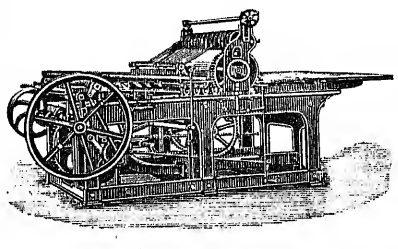
THE "OTTO" SILENT GAS ENGINE AND THE "BISSCHOP" GAS ENGINE



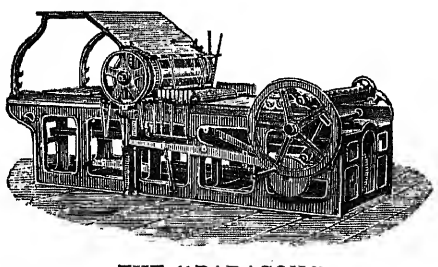
THE "SUN"
PLATEN PRINTING MACHINE.



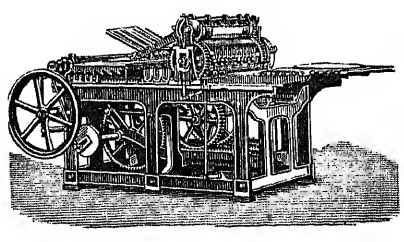
THE "VICTORY"
GUILLOTINE CUTTING MACHINE.



THE "RELIANCE"
CYLINDER PRINTING MACHINE.



THE "PARAGON"
LITHOGRAPHIC PRINTING MACHINE.



GENUINE WHARFDALE
CYLINDER PRINTING MACHINE.

THE

OTTO SILENT GAS ENGINE



ADVANTAGES:

Can be stopped or started in a moment.
No Boiler, with its smoke nuisance.
Flues to clean, Fires to stack, Dust, Dirt,
Coal to store, Water Cistern nuisance,
Chimney to build,
Risk of Explosion, and general expense,
annoyance, anxiety and danger.
No attendant required except to stop or
start, or oil and clean in the morning,
taking about five minutes.
Repairs and risk of accidents from neglect
infinitesimal when contrasted with
those often incurred by the
use of steam.



The Best Motor for Printing Offices.

About 600 now Driving Printing Machinery.

9 Gold Medals. 13 Silver Medals.

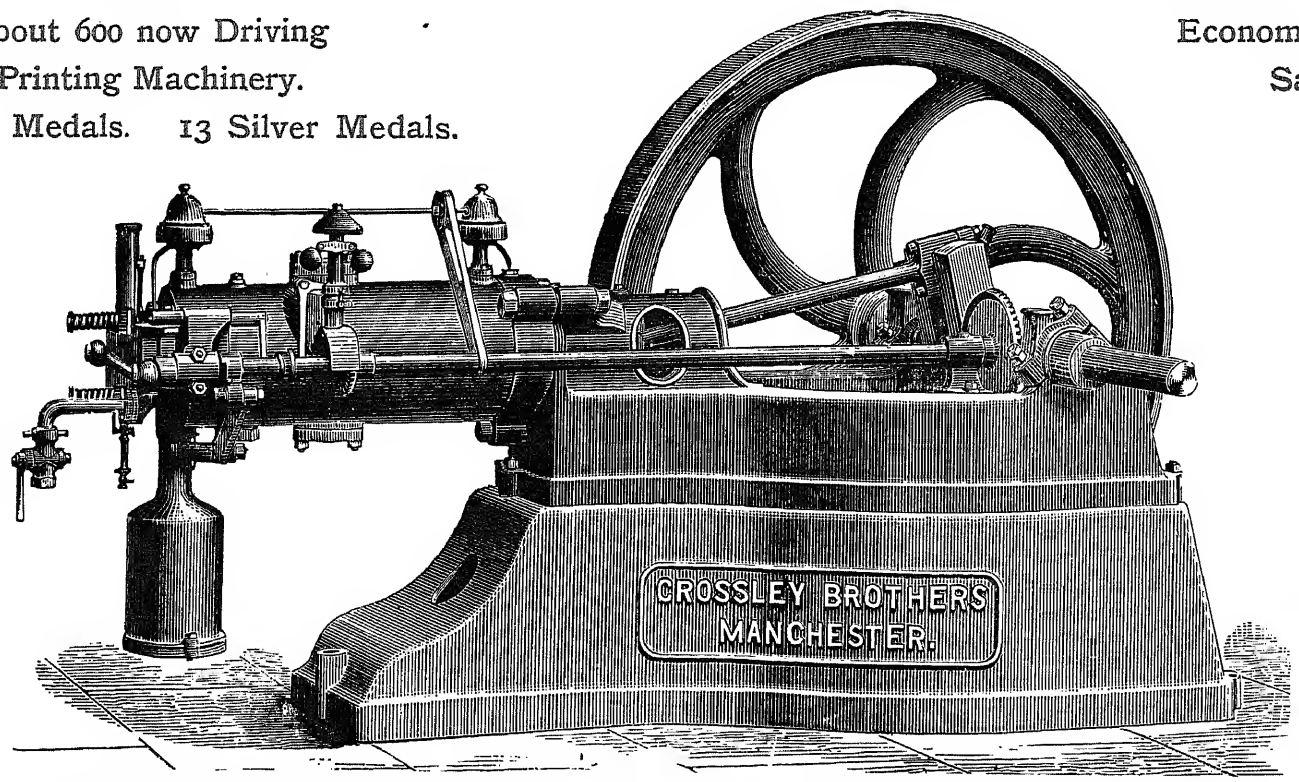
Cleanliness!

Convenience!

Economy!

Safety!

Over 6000 now at Work.



Testimonials from 100 Printers.

The only Gas Engine which received a Gold Medal at the Paris Electrical Exhibition.

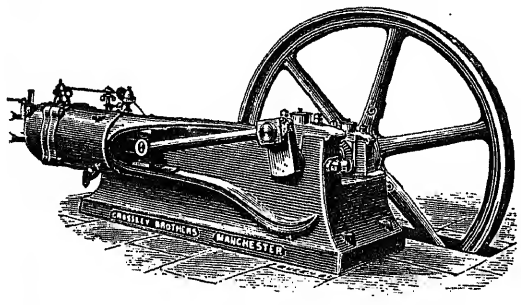
SIZES OFFERED

Nominal Horse Power

½ 1 2 3½ 6 8 12 16 25

Maximum Indicated H.-P.

1.1 2.26 3.96 5.9 11.57 14.7 23.1 34 to 40 60 to 70

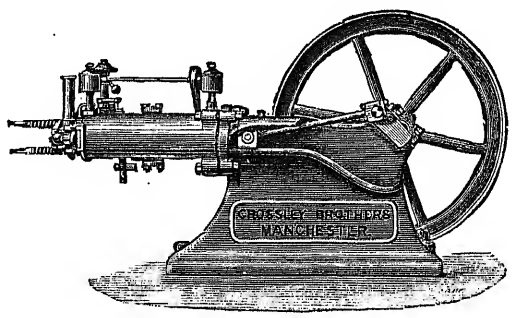


Dawson's Economic Gas for large engines, reducing the cost to One third of a Penny per H.-P. per hour.

A few Eminent Firms using the "Otto."

	Indicated H.-P.
Waterlow and Sons	30
M. Corquodale and Co.	25
Waterlow Brothers and Leighton ..	20
Cassel, Petter and Galpin	14
Spottiswood and Co.	11
T. Nelson and Sons	108
McLure and McDonald	14
Liverpool Printing and Stationery ..	20
National Press Agency	23
M'Caw, Stephenson, and Orr	23
W. H. Smith and Son	10
Thomas Hailing	5
Freeman, Dublin	36
Irish Times	46
Guardian, Warrington	23
Daily Press, Bristol	23
Citizen, Glasgow	23
Herald, Glasgow	14
Times, London	15
Mark Lane Express	14
Weekly Dispatch	14
Daily Telegraph, Derby	23
Journal, Nottingham	23
Observer, Bradford	28
Independent, Chelmsford	23
Mail, Liverpool	30

An abridged section of Prospectus, specially prepared for Printing Offices, giving Prices, Testimonials, and Particulars of Work done by the "Otto" Engines in Printing Offices, list of Users in this branch, and other Information can be obtained on application.



Oil Gas for Small Engines where no Coal Gas is available

CROSSLEY BROTHERS, LIMITED,

Great Marlborough Street, Gloucester Street, Manchester.

Hailing's Circular

Published Quarterly. One Shilling per Annum.

No. 8. SPRING, 1881. Vol. I.



Printers' International Specimen Exchange.

This Scheme is a grand success, and our readers will pardon us if, in the exuberance of our spirits, we feel impelled to forget our editorial dignity, toss our hat in the air, and shout "Hurrah!" We are proud of the result, and of the part we played in bringing it about. Mr. Tuer, who has done more than any man in England to encourage the striving Printers of the day, in their efforts to elevate the Art, tells us in the Autumn number of "The Paper and Printing Trades Journal" that there are 230 subscribers and that 178 sent in contributions. These now lie before us bound up in a manner worthy of the occasion, and we look upon our copy as the gem of our library. We are disposed to contemplate the completion of this the First Volume in a sanguine spirit. It is an indication of great and momentous possibilities in a not distant future. The fraternal spirit which animated our noble predecessors is not dead. There still remains a small body of men who greet each other, across vast continents and mighty seas, with cheering words and helpful advice, and this small body, we are told, is steadily increasing. May it go on prospering and to prosper.

Seest thou a Man Diligent in Business, he shall Stand before Kings.

Work is Worship.

Rules.

Punctuality is the Soul of Business.

Every Assistant is expected to be punctual in attendance, and all Incapables in this respect are desired to absent themselves for a quarter of a day. Habitual Laggards will not be tolerated.

A Still Tongue Maketh a Full Stick.

Every Compositor is expected to concentrate his entire attention upon his own work, to avoid all unnecessary talk or interference with others, and to consult the Foreman upon all business matters.

Order is Heaven's First Law.

Proper places having been provided for all material in this Office, all Employés are cautioned against leaving odd sorts about their frames, or other improper places. Dropped letters must not be allowed to accumulate: they should be picked up immediately.

Cleanliness is Next to Godliness.

Compositors are expected to set out their cases as low as possible, keeping them clear of pi, and thoroughly clean and free from dust. Machinists to keep their Presses bright and free from litter, vigilantly watch the lubricators, and guard against accidents which are the result of carelessness.

Example is Better than Precept.

In the absence of the Foreman, the Senior in attendance will be held responsible for the orderly conduct of those present, and the elder hands are expected to show in all things good examples, thereby commanding the respect and obedience of their juniors, and thus assist in carrying out the due observance of these Rules.

To Will is to Do.

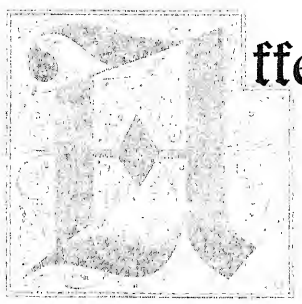
Whatsoever thy Hand Findeth to Do, Do it with thy Might.

Bailing's Circular

Published Quarterly. One Shilling per Annum.

No. 9. Autumn. 1881. Vol. 1.

A Page from Bacon.



ffected dispatch is one of the most dangerous things to Business that can be: it is like that which the Physicians call predigestion; which is sure to fill the body full of crudities and secret seeds of diseases: therefore measure not dispatch by the time of sitting but by the advancement of business: and as, in races, it is not the large stride or high lift that makes the speed; so, in business, the keeping close to the matter, and not taking of it too much at once, procureth dispatch. It is the care of some only to come off speedily for the time, or to contrive some false periods of business, because they may seem men of dispatch; but it is one thing to abbreviate by contracting, another by cutting off; and business so handled at several sittings or meetings goeth commonly backward and forward in an unsteady manner. I knew a wise man that had it for a by=word, when he saw men hasten to a conclusion, "Stay a little, that we may make an end the sooner." On the other side, true dispatch is a rich thing; for time is the measure of business, as money is of wares; for Business is bought at a dear hand where there is small dispatch. The Spartans and Spaniards have been noted to be of small dispatch, "Let my death come from Spain;" for then it will be sure to be long in coming. Give good hearing to those that give the first information in business, and rather direct them in the beginning, than interrupt them in the continuance of their speeches; for he that is put out of his own order will go forward and backward, and be more tedious while he waits upon his memory, than he could have been if he had gone on in his own course: but sometimes it is seen that the moderator is more troublesome than the actor. Iterations are commonly loss of time: but there is no such gain of time as to iterate often the state of the question; for it chaseth away many a frivolous speech as it is coming forth. Long and curious speeches are as fit for dispatch as a robe or mantle with a long train is for a race. Prefaces, and passages, and excusations and other speeches of reference to the person are great wastes of time; and though they seem to proceed of modesty, they are bravery. Yet beware of being too material when there is any impediment or obstruction in men's wills; for pre=occupation of mind ever requireth preface of speech, like a fomentation to make the unguent enter. Above all things, order and distribution, and singling out of parts, is the life of dispatch; so as the distribution be not too subtile: for he that doth not divide will never enter well into Business; and he that divideth too much will never come out of it clearly. To choose time is to save time; and an unseasonable motion is but beating the air. There be three parts of business, the preparation, the debate or examination, and the perfection; whereof, if you look for dispatch, let the middle only be the work of many, and the first and last the work of few. The proceeding upon somewhat conceived in writing doth for the most part facilitate dispatch: for though it should be wholly rejected, yet that negative is more pregnant of direction than an indefinite, as ashes are more generative than dust.

Labor ipse Voluptas.

SAXON GRIT

Read at the Forefathers' Celebration in New York City, the 22nd day of December, 1879.

BY ROBERT COLLYER

Worn with the battle, by Stamford town,
Fighting the Norman, by Hasting's Bay,
Harold the Saxon's sun went down,
While the acorns were falling, one Autumn day.
Then the Norman said, "I am lord of the land
By tenure of conquest here I sit;
I will rule you now with the iron hand;"
But he had not thought of the Saxon grit.

He took the land, and he took the men,
And burnt the homesteads from Trent to Tyne,
Made the freemen serfs by the stroke of his pen,
Eat up the corn, and drank the wine;
And said to the maiden, pure and fair,
"You shall be my leman, as is most fit,
Your Saxon churl may rot in his lair;"
But he had not measured the Saxon grit.

To the merry green wood went bold Robin Hood,
With his strong-hearted yeomanry ripe for the fray,
Driving the arrow into the marrow
Of all the proud Normans who came in his way:
Scorning the fetter, fearless and free,
Winning by valour, or foiling by wit,
Dear to our Saxon folk ever is he,
This merry old rogue, with the Saxon grit.

And Kett, the tanner, whipt out his knife,
And Wat, the smith, his hammer brought down,
For ruth of the maid he loved better than life,
And by breaking a head made a hole in a crown.
From the Saxon heart rose a mighty roar,
"Our life shall not be by the king's permit;
We will fight for the right—we want no more!"
Then the Norman found out the Saxon grit.

For slow and sure as the oaks had grown
From the acorns falling that Autumn day,
So the Saxon manhood, in thorpe and town,
To a nobler stature grew alway.
Winning by inches, holding by clinches,
Standing by law and the human right,
Many times failing, never once quailing,
So the new day came out of the night.

Then rising afar in the Western sea,
A new world stood in the morn of the day,
Ready to welcome the brave and free
Who could wrench out the heart and march away
From the narrow, contracted, dear old land,
Where the poor are held by a cruel bit,
To ampler spaces for heart and hand—
And here was a chance for the Saxon grit!

Steadily steering, eagerly peering,
Trusting in God, your fathers came,
Pilgrims and strangers, fronting all dangers,
Cool-headed Saxons, with hearts aflame.
Bound by the letter, but free from the fetter,
And hiding their freedom in Holy Writ,
They gave Deuteronomy hints in economy,
And made a new Moses of Saxon grit.

They whittled and waded through forest and fen,
Fearless as ever of what might befall;
Pouring out life for the nurture of men;
In faith that by manhood the world wins all.
Inventing baked beans and no end of machines;
Great with the rifle and great with the axe—
Sending their notions over the oceans,
To fill empty stomachs and straighten bent backs.

Swift to take chances that end in the dollar,
Yet open of hand when the dollar is made,
Maintaining the meetin', exalting the scholar,
But a little too anxious about a good trade;
This is young Jonathan, son of old John,
Positive, peaceable, firm in the right,
Saxon men all of us, may we be one,
Steady for freedom and strong in her might.

Then, slow and sure, as the oaks have grown
From the acorns that fell on that old dim day,
So this new manhood, in city and town,
To a nobler stature will grow alway;
Winning by inches, holding by clinches,
Slow to contention, and slower to quit,
Now and then failing, but never once quailing,
Let us thank God for the Saxon grit!

ARS ARTIUM SERVATRIX.

Hailing's Circular.

Printed and Published by Thomas Hailing, Oxford Works, Cheltenham, England.

William Hailing, Editor.

No. 8. Spring, 1880. 1/- per Ann.

TO OUR READERS.

Stamps of all denominations received in payment of subscriptions to the *Circular*.

Two copies of the *Circular* will be forwarded to one address in a rolled, instead of a folded condition.

In all letters referring to change of address, subscriptions, etc., please quote the number on your direction label.

A third edition of No. 1 of the *Circular* is now ready and will be forwarded to any address on receipt of six halfpenny stamps.

SAVE YOUR POSTCARDS.—We cannot guarantee appearing to date. Will our friends please make a note of this on the tablets of their memories, and save their postcards?

We do not lay ourselves open to answer private enquiries unless such are, *at the least*, accompanied by stamped directed envelopes. Queries of general interest will be answered in correspondence column.

OUT OF PRINT.—In answer to numerous enquiries we beg to say that Nos. 2 and 4 are out of print. We contemplate reprinting them, and shall be pleased to receive the names of intending subscribers——thousands of them!

The Second Volume of our SPECIMEN BOOK is on the way. We hope to have it ready in January, 1882. As the number printed is a very limited one, and as it will be impossible, owing to the nature of the work, to issue a reprint, we would advise every one who has made up his mind to become the possessor of a copy, to hurry up, and send on his order without delay. First come, first served! Price 10s. 6d.

SPECIMENS.—We are frequently receiving letters asking us to forward specimens of our work. In the majority of cases the applicants are in doubt what amounts to remit, so we have decided to make up shilling parcels of such jobs that we think worthy of preservation [or emulation?]. By these means we shall be enabled to print a few more impressions than are required by our customers, and thus keep a larger collection, more completely satisfying the requirements of our friends, and *preventing some one's back being broken!*

ADVERTISEMENTS.

Whole Page—One Insertion.....		£5	0 0
Half	,, ,, ...	3	0 0
Quarter	,, ,, ...	1	15 0
Eighth	,, ,, ...	1	0 0

Apologetic.

IT is by no means a pleasant task to have to apologise to our friends so repeatedly for our shortcomings. But it is due to them, and we shall endeavour to make a virtue of necessity. Again are we all behindhand in the production of the *Circular*, and again do we try to make some small amends by sending out a bulkier number than hitherto. This is, perhaps, poor amends, but it is the best we can offer, and we throw ourselves upon the generosity of each and all. The fact is that our advertising friends (may their shadows never grow less) so much admired the manner in which we displayed them forth, that we found ourselves compelled to go to press again to satisfy their demands. As we had made no preparations for such a contingency, but had, on the contrary, distributed the formes without stereotyping them, it will be seen that we had to go over the whole of the work again. Hence the delay. We ask for the indulgence of our readers with unquestioning confidence, feeling assured that they will be pleased to have this additional proof of the success of the *Circular*. Another satisfactory feature to us in the present number is the increase of advertisements. We have endeavoured to make them specimens of fine work, so that the satisfaction which we feel may go all the way round.

as well as their advertisements

International Specimen Exchange.

SINCE the first page of this number of the *Circular* has been in type, the second volume of the *International Specimen Exchange* has made its appearance. If when we composed that page we felt inclined to shout a glad "Hurrah!" we are now constrained to make it "Three times three!" The little band of contributors to the first volume has not only held together but it has gone on increasing, *and it continues to increase!* Herein lies the cause of our jubilation: the scheme is a greater success than any we dared to hope for. We are told by our esteemed friend, Mr. A. W. Tuer, editor of *The Paper and Printing Trades Journal*, through whose able advocacy the success of the scheme is almost mainly due, that contributors must send in 350 specimens for the third volume. This is to us, as it also is no doubt to all who have interested themselves in the matter, a very gratifying state of things. We are sorry, however, that in certain places the objects of the scheme should have been misapprehended, and still more sorry that that misapprehension should have led to hard, cruel, and undeserving words being said about those who have had the most to do with the furtherance of the scheme. It is not much to ask those who cannot see their way to join us in our endeavours to raise the status of printing, to judge us with *unbiassed* minds. Not but what, if fighting is meant, shall we shrink from that, if our opponents will only fight fairly, for we believe we know how to hold our own. But one of the many good things which we fervently hope will be the outcome of this *International Specimen Exchange* is the trampling out of that miserable, God-forsaken spirit which animates a man to hug to himself an idea which he thinks would benefit his fellow because he does not see his way clear to "make something out of it," or induces him to withhold himself from furthering a worthy object because some other man is "playing first fiddle." Is it come to this? Is life such a weary, miserable affair that we must go through it, not only bereft of our senses, but soulless? Is "envy, hatred, malice, and all uncharitableness," and "What shall *I* get out of it?" to be the be-all and end-all? Is life nothing but £ s. d., and a grinding of one's bones to make his daily bread? Assuredly not. Our better selves give the lie to such suppositions. Then, gentlemen, don't try to humbug yourselves into the belief that it is so. Come out into the light, into the warm sunshine of mutual help and give us your aid, and we can promise you this, that in the long run, however clever you may be, and however much you may be willing to impart, you will come out debtors!

"Eyes and No Eyes."

THERE is a story told of a celebrated painter, who, when showing one of his pictures to a friend, met that friend's candid criticism, "*I* never saw anything like that in nature," with the rejoinder, "Don't you wish you were able?" Now, this story illustrates, "to a T," (in our humble estimation) the position taken up by those critics who go about bewailing the increased and increasing production of purely ornamental types. One says there's nothing handsomer than plain Romans, Clarendons, Grotesques, etc., in fact that there's nothing like leather—especially *my* leather!¡! Another goes into raptures over a piece of work produced with ordinary newspaper material!¡! And so on to the end of the chapter, *ad nauseam*. The eye can only see what it brings with it the power of seeing; and so, like the painter to his friend, we must be lenient to ours, and trustfully hope that their vision will be strengthened, their mental horizon enlarged, their appreciation of the purely ornamental more acute and discriminating.

The Use and Abuse of Ornament.

IN our last number we observed that "Showy work is not necessarily good work." It does not follow, however, that a piece of showy work is necessarily a bad piece of work, for "Show" is the pervading essence of some classes of work, its be-all and end-all, and the more effective—the more striking—such work can be made the better it is, because the more completely does it answer its purpose. But how is it possible to turn out such work from offices possessing only the bald materials requisite for a newspaper? We are frequently receiving from various parts of the country wails of a distressing character from men who are working in badly furnished offices, how they should like to be able to make the slightest move out of the common ruts, but find it impossible to do so. One correspondent tells us that during the five years he has worked in one office he has not seen a single fount of new type put into it! To tell men working in such offices to make the best out of what they have is simply adding insult to injury, for degrees of comparison are inadmissible, and all their work must be bad alike. These are the offices where good men go bad and bad men go from bad to worse, from the simple fact that they are robbed of all incentive to do good work. Labour to them is indeed a curse, and it is much to their credit to find that they do not oftener treat it as such.

True and False Economy.

QUITE mistaken is the notion that money *not* spent in new types is money saved. Find the man who has this mistake in his head and who allows it to rule his conduct, and you may then be sure of having found one who is seldom troubled with a *flourishing* business. *The reason why?* It is not far to seek; as it is hardly possible for a person to be so afflicted with regard to the buying of new type, who is not similarly afflicted in buying everything; and then, although the single evil may be borne by certain stoical customers with equanimity, *who* can stand bad type *and* bad ink *and* bad paper? Especially when by going a few yards farther good type *and* good ink *and* good paper will be found. Another mistake is made when it is supposed that an ornamental job is not a profitable one, simply because it takes so much time in composition. Our contention is (and we believe every practical man will agree with us) that a good job can be turned out in less time from a well-appointed office than a bad job can be turned out from a badly-appointed office. *Ergo*, it pays to keep pace with the times! And our advice to every master printer is to let nothing but the length of his purse restrain him from laying in new things. We speak of that we know.

HOW'S DAT DEN?—"Old Double Crown," writing to the *London Press News* on the troublous subject of rollers says:—"Rollers intended for best work and best ink should never have any of the common sort used upon them. When once it gets into the Composition there is *no getting it* OUT *till it is boiled* IN by fresh cooking." *We know what he means?* Of course we do; and that's just where the fun comes in.

Does Fine Work Pay?

MANY times has this question been put to us, and our invariable answer is a most emphatic one that assuredly fine work *does* pay. But ("but me no buts") we would advise every printer who has made up his mind to go in for fine work to also make up his mind for some disappointments. To begin with, he will find in many instances that his efforts are not appreciated, and that his customers prefer running in the old ruts; he will find them objecting to pay a little extra for better paper and ink than formerly; and he will begin to think, in a desponding mood, that all his efforts have been made in vain, and that the money sunk in buying new things has been spent uselessly. Our advice under these circumstances is "Patience!" One or two customers, who know what they are about, will not demur to pay a little more than usual for much better work; and others, not to be outdone, will follow in the same track, and then the way is clear. This is our experience. Now we find that not only has our town trade increased, but trade and other orders come dropping in upon us from all parts of the country.

How to Estimate

THE cost of any particular job is a very easy matter, supposing the job is one's own; but directly one endeavours to formulate a scheme for the guidance of others, the matter assumes a very different complexion. One great difficulty is the variation in wages. It would be manifestly unjust to expect work done at the same rate in a town where wages are 36s. a-week as it is where wages are only 20s. a-week. The impossibility of striking a happy mean is apparent; and one has, if he means getting along, to throw to the winds, as faithless guides, all "Schemes," and fall back upon his own experience. While, as we have said, most of the schemes for estimating the cost of a job are untrustworthy, some of them exhibit an amount of ignorance that is truly lamentable. For instance, very few of these schemes take into consideration what are called "contingent expenses." So much is put down for paper, ink, composition and press work, and the process is thought to be complete. Not a word about wear and tear of plant, rent, taxes, clerks, gas, firing, etc., which must be met *before* the employer can look for a return of his own, not to say a word about profit. One of the most ridiculous of these schemes it has ever been our lot to encounter is referred to by the Reading correspondent of the *British and Colonial Printer and Stationer*. We append the communication, and leave it to tell its own miserable story.

A short time since I received a post-card, offering, for one shilling in stamps, a price-list, which a printer at —— had prepared for his own use. Availing myself of the offer, I received, in exchange for my stamps, a single leaf demy quarto, printed on one side only—a margin of 2⅝in. on either side—the matter itself forming a centre without either head or tail, and the rules not even boxed in. As a sample of the calculating I quote the following —500 demy quarto bills, 7s. 6d.; 1000, 8s. 6d.; 4s. 3d. per 1000 after. Posters:—double royal, 50, 12s.; 100, 15s.; 200, 24s. Why, in the one case, the liberal-hearted printer should supply 5¼ quires of demy, and print the same for 1s., and then charge 2s. 1½d. for the next 500, was a secret in the process of calculating to which—after nearly thirty years' experience—I was a stranger. The same *principle*, however, was observable in other work. Double royal bills, a second 50 charged 3s., and a subsequent 100, 9s. In large quarto circulars the prices ran:—100, 5s. 3d.; 200, 7s.; 250, 9s. 6d.; being 1s. 9d for an extra 100, and then 2s. 6d. for another 50. I wrote to my friend, pointing out the discrepancies. His reply is a curiosity. In it he says: "If you like to take the trouble to work out each item *independently* of the others, as I have done, you will find that, except handbills, they all bear a profit of 33 per cent. Hoping that when you next write you will allow time for your temper to cool, and your infallibility to take a quiet corner, I am, Sir, yours truly, ——."

The Cutter

IS a man who is the first to complain of "hard times." This is a natural consequence, and *it serves him right!* We say this with all the emphasis at our command. For it is evident that he cannot do good work at cutting prices: and then he gravitates to such a low level as to be forced to drag out an existence from what may be called the offal of the trade. Legitimate competition is a sign of life and health; not a word will we say against that; but the too ready way in which printers give estimates, without being asked for them, is an evil which surely works in a direction antagonistic to the best interests of our fraternity. It is better to remain idle than to work at a loss. We treat the subject in this manner because we feel sure that our emancipation from the troubles afflicting us rests with ourselves. Our own hands and heads must do the work. If it should appear to be somewhat hard and difficult of achievement, let us remember "God helps those who help themselves," and that "We shall reap if we faint not." We append a paragraph from the *Western Stationer and Printer* bearing on the subject.

If we had time and space we should like to point out in detail the curse which follows in the train of the cutter. It is felt all through the house with which he is connected. The clerks must expect to have their wages cut from time to time to make up some of the deficiency on jobs. And so must the *employés* in the printing-office and bindery. General unpleasantness and dissatisfaction pervades the entire establishment. And what is worse, it affects all the other houses in the city, and to a greater or less extent the pernicious influence of a cut-throat firm is felt all over the country. If you are disposed to cut rates, count the cost. Why not give your real figure first and stick to it. Once cut to a customer, and you will always have to cut to keep him.

Arguing the Point.

ARE protective tariffs defensible? We believe they are not, except upon the selfish principle: "Heads, I win; tails, you lose." But putting aside for a moment what we believe about the subject, let us turn to *The Western Paper Trade*, published at Chicago, and try to follow its line of argument. This paper stands up squarely in the interest of American paper makers, and it denounces the attempt to remove the present tariff. It says:

What is this great and enlightened Republic afraid of? Foreign competition may hurt the few, but it will benefit the many. A million consumers should not be taxed for the benefit of a dozen producers. This great Republic of ours is a century and a half behind the times. We are opposed to protective tariffs in general and in particular, but we shall never ask Congress to grant the newspaper any relief which it refuses other trades. Let all be treated alike. Because injustice is already done, by admitting one line of goods free while another line is made dutiable, constitutes no good reason for carrying the injustice further. Let us abolish all protective tariffs or none. Let us have fair play and no special privileges. The Congressman who votes to relieve the newspapers while he continues the burdens on other classes, is a coward whose official action is not controlled by principle, but by a fear of journalistic abuse.

Now let us see what this paragraph is driving at. (1) America need not be afraid. (2) Competition will benefit the multitude. (3) The many should not be taxed for the benefit of the few. So far our friend seems to us to be arguing in a straight line, but (4) brings us to the statement that an "injustice" is done by even "admitting *one* line of goods free!" An "injustice" to whom, to the "million consumers" or to the "dozen producers?" Let our friend answer himself by his own proposition (3) which lies at the root of all true government—"The greatest good to the greatest number." To talk about resisting any change until a complete change is made all along the line is to be something worse than childish. The whole line is invulnerable; but a section of it may not only be carried by assault but it may also be used against the enemy. Therefore attack in detail. We pride ourselves upon *our* free trade. Granted it is in many respects a delusion and a snare; but we keep on pegging away at the monopolies that harass our trade and interfere with our social happiness, and they are giving way one by one, so we work on in hope that the time is not far distant when the last retreat of the enemy shall be carried and trade be in reality what it now only professes to be—entirely free! and when we shall know, by *direct* taxation, exactly what we are "paying for our whistle." We are informed by our friend Mr. Hilton (of Messrs. Field and Tuer), that each volume of the *International Specimen Exchange* which entered America was subjected to a duty of five shillings! —Who pays it?

The ladies give as a reason for marrying for money, that they now seldom find anything else in a man worth having.

"Bedad, now," says Patrick, dressing for a party, "and I'll not be able to git on these boots till I've worn thim a toime or two."

They went fishing. She looked languidly at him and said: "I wish the fish would bite at your hook: if I was a fish, I would."

We are told "the evening wore on," but we are never told what the evening wore on that occasion. Was it the close of a summer's day?

When John Monigrip's wife asks for a dollar or two for current demands, he smiles sweetly as he says, "True love seeks no change."

MORE PHUNNY THAN PLESUNT.—The editor of a newspaper that has in a measure adopted *phun*etic spelling, received a postal card from an old subscriber in the country, which reads as follows: "I hav tuk ure paper for leven years, but if u kant spell enny better than u hav ben doin for the last to months u may jes stoppit."

THE BOOKWORM.—The little insect called the "bookworm," in some cases will bore through books with as much ease as the "death-watch" bores through furniture; and an instance is on record, where, in a public library, but little frequented, twenty-seven folio volumes were perforated, in a straight line, by the same insect, in such a manner that, on passing a cord through a perfectly round hole made by it, these twenty-seven volumes could be raised at once. Other insects attack books, but this beetle is most destructive.

"William do you know why you are like a donkey?" "Like a donkey?" echoed William, opening his eyes wide; "no, I don't." "Do you give it up?" "I do." "Because your better half is stubbornness itself." "That's not bad. Ha! ha! I'll give that to my wife when I get home." "My dear," he asked as he sat down to supper, "do you know why I am like a donkey?" He waited a moment, expecting his wife to give it up. But she didn't. She looked at him somewhat commiseratingly, as she answered, "I suppose because you were born so." He is more than ever convinced that conundrums are *stupid* things.

"THE NEWSPAPER."—As with the school, so with the paper. You can pay your subscription price at the counting room; you can acquire the right to be served with a copy: all that is commercial you can buy. But you do not own the paper. You did not start it. You cannot stop it. You can learn from it, if it is a teacher; you can be influenced by it, if it is an advocate; and you can love it, if it is a companion. But though you read it every day, and fill yourself with its ample contents, it comes back again on the morrow freshly burdened with its wealth of thought and information. That is the newspaper.

SPLITTING PAPER.—It is one of the most remarkable properties of that wonderful product, paper, that it can be split into two or even three parts, however thin the sheet. We have seen a leaf of the *Illustrated News* thus divided into three parts, or three thin leaves. One consisted of the surface on which the engravings are printed; another was the side containing the letter press, and a perfectly blank piece on each side was the paper that lay between. Many people who have not seen this done might think it impossible; yet it is not only possible, but extremely easy, as we shall show. Get a piece of plate glass and place on it a sheet of paper; then let the latter be thoroughly soaked. With care and a little dexterity the sheet can be split by the top surface being removed. But the best plan is to paste a piece of cloth or strong paper to each side of the sheet to be split. When dry, violently and without hesitation pull the two pieces asunder, when part of the sheet will be found to have adhered to one and part to the other. Soften the paste in water, and the pieces can be easily removed from the cloth. The process is generally demonstrated as a matter of curiosity, yet it can be utilized in various ways. If we want to paste in a scrap-book a newspaper article printed on both sides of the paper, and possess only one copy, it is very convenient to know how to detach the one side from the other. The paper when split, as may be imagined, is more transparent than it was before being subjected to the operation, and the printing ink is somewhat duller; otherwise the two pieces present the appearance of the original if again brought together.

"Jo, They Come! They Come!"

AMONG the new things in the *Circular* are the following. The first page displays a truly noble series of Condensed German Black from the well-known firm of Messrs. Miller and Richard, of London, Edinburgh, and San Francisco, who, at our request, and to make the page more complete than it otherwise would have been, kindly engraved and presented to us the headline, with its ornamental initials. From this firm, also, we obtained the series of Tudor Black in which the "Rules" are set. This is a royal letter, and, in our opinion, one of the grandest Blacks ever produced. We are anxiously waiting to see the series extended. The Missal initial letters are from the foundry of Messrs. Stephenson, Blake and Co., of Sheffield and London. The series of border used in Mr. Ullmer's, Messrs. Parsons and Fletcher's and Mr. Wade's advertisements comes from the German foundry of O. Weisert, Stuttgart, through Messrs. Powell and Son, of London. The Florentine border round Messrs. Greenwood and Batley's advertisement, is also of German origin, Messrs. J. G. Schelter and Giesecke, Leipzig. It is cast in two styles, one with a stippled ground (which we show) and the other with a solid ground. We were in hopes of exhibiting it in a more complete manner, with its capitals and gable ornaments, but must reserve that pleasure for a future occasion. The small border which encircles the whole is from the firm of Sir Charles Reed and Sons, London, as is also the Helvetian displayed in the same advertisement. The Mezzotint in which two of the principal lines in Mr. Nicholson's advertisement are set, comes from the New England Type Foundry Company, Boston, U.S.A. The archer in the bottom corner belongs to a Combination Border sent out from the foundry of Messrs. George Bruce's Son and Co., of New York, and which we obtained through Messrs. Chapin and Co., of Salisbury Court, Fleet Street, London. We may be allowed, perhaps, for the information of many of our readers who live in out of the way places, to say that this house is specially established to supply American productions. The exhibition of this border is another pleasure we must hold in reserve. The inks (Agate and Emerald Green) used in printing this *Circular*, are from the firm of Messrs. Parsons and Fletcher, Gravel Lane, London. Our machinist is loud in his praise of their freedom from that clogginess which is the bane of so many of the ordinary coloured inks.

Our Specimen Parcels.

THERE are two or three things we excel in [don't be startled, gentle reader], and one of these things is what is metaphorically called "putting our foot into it." In last *Circular* we, in our simplicity, volunteered to forward sixpenny and shilling parcels of specimens of any particular class of work enquired after. Alas! we were not aware such a host of hungry brethren were waiting to swoop down upon us, and pick us clean; but so it was, and we were soon left "all forlorn." Then, later comers, whose wants could not be supplied "by return of post," began to persecute us with that horrible engine of torture, the halfpenny postcard. Oh, when shall we be released from this affliction, and cease to dread the postman's knock? When will our friends acquire "frugal minds," and save their halfpence? However, it will be seen that we have put our feet down upon sixpenny parcels and special descriptions of work. This will not prevent one specifying what he prefers, but, if we have not got it, he must not be surprised if he receives something different. "In *patience* possess ye your souls."

Nothing Succeeds like Success.

IT gives us great pleasure to notice the increasing success of *The Paper and Printing Trades Journal*. We look on the *Journal* as one of the typographical marvels of the age, and we regard its rapid increase in bulk and circulation as conclusive evidence of what it is possible for talented men to effect by straightforward persistent work. All the way along we have been great admirers of the unbiassed outspokenness of its editor, Mr. A. W. Tuer, and we sincerely hope that he may long be spared to wield his pen. We cannot refrain from congratulating him upon having such an efficient lieutenant as our friend, Mr. Robert Hilton, whose love for his art seems only to be equalled by his untiring labours for its advancement. Our readers (for what printer does not take,* and "stick to his *Journal?*") will see that it has been decided to double the price of it. The only wonder is that this step has not been taken before, inasmuch as its enormous circulation must materially affect the profit on advertisements. *The Times*, awhile ago shewed how, after it had reached a certain number, there was a loss on every copy sold. So that, after all, "the largest circulation in the world" may not be an unmixed blessing. We again congratulate Mr. Tuer on his success. He richly deserves it all.

* And a good phat "take" for any "stick."

The American Model Printer.

EVERY printer should make the work here exhibited one of his studies. It could not fail to open his eyes to many beautifully effective combinations of types and inks hitherto, perhaps, undreamt of by him. Let us attempt to describe one of the specimens in the last number to hand. It is the business card of J. F. Earhart and Co., and is printed in *nine* colours. A beautifully executed moss rose on a black ground occupies a prominent position in the upper left hand corner. The moss is well brought out by working the red over the shades of green. All the lettering is worked in black. The name of the firm is in armorial with white background on a blue tablet, outside of which is a thin rule in black, then a six to pica yellow line, then a small undulating border in black with pink ground, and the whole line boxed in with a thick rule in black. This line intersects the word "Printers," which runs obliquely from left to right, and is in black and green on a gold tablet, this is enclosed in black rules on a blue ground The border on the right and left is in gold, picked out in white, and enclosed in black rules; that running along the top is a checquered design in green, pink, blue, black, gold and yellow; that running along the bottom is floral and in the same colours. The remainder of the lettering is on pink and drab groundwork. We are aware that this description is a poor one; in fact such work as this of Earhart's completely "beggars description," and we often find ourselves wondering how it is done. The other specimen (there are two in each number of *The Model*) is the work of that accomplished artist, Mr. A. V. Haight. We shall have great pleasure in booking subscribers' names at 15/- per annum, or forwarding a single copy for 1/6.

Echo Answers—"When?"

WHEN will our friends who are so loud in their denunciation of ornamental printing hold their rancorous tongues and approach the subject in a rational manner? To listen to some, we are led to believe that a piece of work in black and white was never again to make an appearance, that nothing but glaring contrasts and extravagant designs will be tolerated, and that even memorial cards will be decorated in all the colours of the rainbow and illustrated with funny cuts. Others, again, say that more time is spent over ornamental work than customers pay for, and that masters have to suffer. These arguments (?) would have some weight with us if we knew that both men and masters were idiots. Here and there one may come across a piece of meaningless work or a purposeless employer, but taken as a whole we think printers—master printers especially—know how to look after their own interests: "number one" to them is not merely a figure of speech. So the workman knows, if he wishes to keep his place, that he must earn his wages, and not fritter away his time. And the master knows that his workman knows this, and so their common interests get served, and there comes about, in the printing trade as in other businesses, a pretty fair average of success to those engaged in it.

Two Pictures.

A SHORT time ago we came across, in one of our American exchanges, a racily written article on the subject of "artistic" printing, which the writer evidently holds in sovereign contempt, for he tells us that he cannot refrain from laughing when he sees the word "artist" associated with "printer." The article made an impression upon us. Two pictures arose before our mind's eye. In one there is to be seen a laughing biped, whose grin is as broad as his brain is narrow, watching the painstaking efforts of a man who wishes his taste to appear in his work. In the other picture we see a mechanic mechanically operating: day after day, week after week, year after year grinding in the same dull monotonous rut, till, as you see, by his listless gait and lack-lustrous eye, all interest in his surroundings has passed away from him. Here is a picture even the gods must weep over. For supposing it is granted that in striking out new lines some men *do* make mistakes, is the striking out of new lines to be universally condemned? or the effort to excel, a subject to laugh at? If so, the times must be sadly out of joint, and the sooner places are changed between the men who devote themselves to commercial pursuits, art and science, and those who occupy the padded rooms of lunatic asylums, the better will it be for all of us. We do not require to be told that in trying to excel, some men only succeed in displaying their ignorance. What we are concerned with is the removal of the causes leading up to such a deplorable result, and we dare affirm that the viciousness of the system under which men are trained lies at the root of the whole matter. Let the hindrances be removed which prevent apprentices truly mastering their trade, and, in one direction at least, there will soon be less for the gods to mourn over.

In these days of pedestrianism, this isn't bad: "In the race for matrimony, it is not always the girl who covers the most laps that wins." Then who should if she does not?

When a young farmer's wife made her first boy's pants precisely as simple before as behind, the father exclaimed: "Goodness, he won't know whether he is going to school or coming home!"

LITERATURE

James Watson. A Memoir of the Days of the Fight for a Free Press in England and of the Agitation for the People's Charter. By W. J. Linton. Appledore Private Press.

WE turn over the leaves of this book with reverent hands; we read it with alternating feelings of indignation and admiration, and we close it with emotions too deep for words. The actors mentioned in its pages are to us something more than mere names: many of them being, we are proud to say, personal friends. We shall not, therefore, make the slightest apology for noticing a work so largely impregnated with politics. It is enough for us that here we have the portrait of an honest, upright and pure-minded man, who "drew the little children to his knees by the undoubted gentleness of his inviting glance," and whose tongue never uttered a word "a girl should not have heard." Enough for us that, although harassed and inprisoned time after time, he never faltered in his struggle for that free press which we now enjoy. "Other men laboured, and ye have entered into their labours." Alas! few men now-a-day give a thought to what has been endured by such workers as Watson in their fight against high-handed Might; fewer still think it is incumbent upon them to help in carrying on the work. The "let-alone" policy is such an easy-going one! But let us proceed. James Watson was born in Malton, Yorkshire, in 1799. His father died before he was a year old, leaving him dependent on his mother who, "though poor, was intelligent," and to whom he "owed his taste for reading, and what school education he received." At the age of eighteen he went to Leeds and "found employment at a drysalter's as warehouseman." Soon after, he made his "first acquaintance with politics and religion" by attending meetings of Radical Reformers where used to be read Wooler's *Black Dwarf*, Carlile's *Republican*, and Cobbett's *Register*. "I remembered," says Watson, "my mother being in the habit of reading Cobbett's *Register*, and saying she 'wondered people spoke so much against it; she saw nothing bad in it, but she saw a great many good things in it.' After hearing it read in the meeting room I was of my mother's opinion."* So, he became actively engaged "in collecting subscriptions for Mr. Carlile [now in prison], spreading the liberal and free-thinking literature, and, by meetings and discussions, endeavouring to obtain the right of *free* discussion." In 1822 he went to London to serve in Carlile's shop, and in 1823 was sentenced to a year's imprisonment for selling a copy of Palmer's *Principles of Nature*. He made good use of his time while in prison by studying history, and after his release he suffered some privation through not being able to get employment. But he again undertook the management of Carlile's shop, until the end of 1825, when he learned "the art of a compositor." Then we find him struck down with cholera, terminating in typhus and brain fever. Julian Hibbert, however, "nursed him and made a man of him again;" had the necessary materials put up in his own house and set Watson to work, printing. This lasted till 1828, when Watson exerted himself in establishing co-operative stores, after which, in 1830-1, he settled down as bookseller, printer, and publisher. At this time he joined the National Union of the Working Classes, and in 1832 he was, with others, arrested for heading a procession. He conducted his own defence and was acquitted. But in the following year he was not so fortunate, for being summoned for selling a *Poor Man's Guardian*, he was sent to gaol for six months. In 1834 Hibbert died, leaving Watson £450, which was soon absorbed in printing. In 1834 he was married, and before a month was over he was again summoned to Bow Street; but he preferred a trip to Jersey. This, however, was only putting off the evil day, for on his return, at the expiration of three weeks, he was again thrown into gaol for six months. After this he remained unmolested, selling his books and otherwise helping forward the cause of freedom. Years slipped by and he retired from business. His favourite spot in these days was the Crystal Palace where he could sit and listen to the music or wander about among the treasures there stored. But there came a time when this had to be abandoned, when he was obliged to take to his bed, and in a few days "he passed away in his sleep, without a struggle, without a sigh," on the twenty-ninth of November, 1874. Mr. Linton says: "Watson's conduct commanded general respect; he knew nor undue haste nor wavering, but walked straight toward his aim as one whose will went forth to conquer; his judgment never was at fault. But for his modesty, he had all the qualities of a leader. Yet, ever unobtrusive and unassuming as he was, he led, in virtue of his quiet self-possession, his sterling good sense, his dauntless courage, and that unbounded trust which all his associates placed in him." Of the literary merit of the work. We cannot bestow higher praise upon it than this—It is characteristic of Mr. Linton,—here, the vivid description of cruel persecution, calling forth his reader's indignation; there, a pathetic picture of a whole-hearted man suffering, without complaint, for the good of others, calling forth the highest admiration. Our copy of the book has an additional interest to us inasmuch as it is entirely the work of Mr. Linton's hands—composition, printing, and stitching; a true labour of love. Of this portion of the work it is only necessary to say that it bears the impress of a painstaking man whose motto is "thorough," and that it would confer credit upon any printing office. The work is very appropriately published by the veteran Heywood, of Manchester, who suffered in the same cause as Watson, "took his prison degree, paid his fines when he could afford it, and went on selling the *Poor Man's Guardian*."

*Aye, there is much light here. My mother, says Watson, was an intelligent woman, a Sunday school teacher, and could actually see "many good things" in Cobbett's *Register!* To her, says he, I "owe my taste for reading." Truly, and how much more? Side by side with the taste for reading, young Watson must have acquired his mother's intelligence, as well as her keen moral vision. Did, in fact, for when he heard the *Register* read in meeting, he also saw "many good things in it." It could hardly have been otherwise. A thoughtful son, whose only teacher for years was this earnest mother, Watson's "acquaintance with politics and religion" must have commenced at a very early period in his life.

The Index to the Paper and Printing Trades Journal. Compiled by Edwin P. Pearce. Taunton: Barnicott and Son, 44, Fore Street.

NOT a moment too soon is this work done. The compiler deserves the thanks of every one of the many thousand readers of the *P.P.T.J.* for having imposed on himself a task which will materially facilitate their looking up information in the pages of that extraordinary journal. In a prefatory note we are told that the *Index* is in three divisions, viz.:—"In the first division the same article will often be found indexed under the initial letters of its several leading (and sometimes of its less important) words, *e.g.*, 'De Vinne's Invention of Printing,' will be found under 'De Vinne,' under 'Invention,' and under 'Printing.'" The *Index* embraces Nos. 1 to 32.

The Enemies of Books. By William Blades, Typograph. London: Trubner and Co. Price 5/-

WE are told by John Stuart Mill that "it is the duty not only of governments but of individuals to form the truest opinions they can; to form them carefully, and never impose them upon others unless they are *quite sure* of being right." Judged by this standard, we are afraid our friend, Mr. Blades, will stand convicted of not having done his duty. This is to be regretted, because, while there may be no desire to criticise his historical or entomological knowledge, he is so deservedly looked up to as an authority on matters typographical, that we are justified in expecting from him a careful consideration of his facts. To illustrate: pages 106-7 contain references to the late Sir Thomas Phillipps of Middle Hill, nearly all of which are perfectly incorrect. He is said to have "bought bibliographical treasures simply to bury them;" that "he purchased whole libraries and never even saw what he had bought;" that one of these books was a Caxton, "The Recuyell of the Histories of Troye," which "Sir Thomas could never find;" and that "cases of books bought twenty years before his death were never opened." Such a congeries of inaccuracies, reminds us of the learned man's definition of a lobster being "a red fish that walks backwards." Feeling somewhat interested in Mr. Blades' remarks, we drew to them the attention of Mrs. Fenwick, daughter of Sir Thomas Phillipps, of Thirlestaine House, Cheltenham, and the result was a very kind invitation from Mrs. Fenwick to visit her house and see for ourselves how far Mr. Blades proves himself to be a safe guide. We went, and had the satisfaction (don't you envy us, O reader?) of turning over the leaves of "The Recuyell of the Histories of Troye," and making the following extract as to the time of publication: "the fyrst day of marche the yere of the Incarnacion of our said lord god athousand foure honderd sixty and eyghte / And ended and fynyisshid in the holy cyte of Colen the xix day of Septembre the yere of our said lord god a thousand foure honderd sixty and enleuen." This book, we were informed, was looked upon as a particular treasure by Sir Thomas Phillipps, who had written on one of the leaves the initials "M.H.C." which implies that it appeared in the "Middle Hill Catalogue." When it is remembered that all his books are so initialled, it will be seen how baseless are Mr. Blades' statements that Sir Thomas knew little and cared less as to what he possessed. It is in some respects, perhaps, a pity that such treasures should not be national property, but we think we are safe in saying that the courtesy of the present owner will be readily extended to any visitor whose visit is not made out of idle curiosity. An interesting case in point is furnished by the fact that a short time ago an Evesham printing firm —having some old style work in hand—were kindly allowed to take their workmen to inspect the old books. Leaving the literary portion of Mr. Blades' book—which will be found interestingly chatty to those who know *when* to use a grain of salt—we turn to the mechanical. This is all that could be desired, and is a credit to the printers.

The Principles and Practice of Colour Printing Stated and Explained. By Frederick Noble, late Chief Superintendent of the Printing Department at Messrs. De La Rue and Co.'s. London: Office of "Printers' Register," St. Bride Street, E.C.

TO all who are anxious to become possessors of a thoroughly reliable work on colour printing we would say, write for Mr. Noble's book. The subject is treated in an exhaustive manner by our author, who says, "There has been no book written with the view of assisting the English operative experienced in black work alone to a comprehension of the difficulties and peculiarities which abound in the practice of colour printing—nor is there any work of reference containing the information necessary to enable the small master to manufacture his own coloured inks and gold preparations. . . . The present work is an attempt to supply these deficiencies." In an appendix to the work we have a series of fifty coloured plates, with instructions how to make the various colours.

Cabinet Poems. By Eugene H. Munday. Philadelphia: J. B. Lippincott and Co.

ALL printers into whose hands this volume may fall will experience a treat of no mean order. It is a splendid specimen of our art, notwithstanding a slight admixture of old-style headlines and initial letters to modern-style text. Our readers are no strangers to Mr. Munday's poetical effusions, inasmuch as we reprinted in No. 4 of the *Circular* a poem entitled "Margaret of Burgundy," (which has special bearing to Caxton's printing the first English book, "The Recuyell of the Histories of Troye," mentioned elsewhere), and "The Old Type and the New," in a more recent number. We cannot, however, refrain from quoting one of his shorter pieces:

FOR LITTLE KATE.

Write you a poem? Say,—why should I, Kate?
'Cause no one ever did, and you're good natured!
Prettily said, my pretty Kate;--
How early you have learned to flatter men,
And mould them to your will!
But,—come!—climb to my knee, and put your arm—
So!—'round my neck, and your fresh, ruddy cheek
To my gray beard.
So!....How shall I begin?....*A fairy tale!*
Some other time, child. Now my thoughts run wild..
A childless man!—I'm fond of children, Kate,
And your bewitching eyes, piercing through mine,
Most innocently pain me....They glad me, too;
For, studying them, I turn to Him who says,—
Suffer the little children here to come!
And so I get a glimmer of the truth,
That if the grossness of our riper years
Were wiped away, and we could be as thee,—
Pure, innocent, and trustful,—
We would not fear (as now) to stand for judgment.
And thus, my child, I learn to understand
The text (childlike and Godlike)—
SUFFER THE LITTLE CHILDREN!
What offerings have riches, lore, and fame?....
I'd scorn them all to own thy guileless thoughts.
You *don't know what that means*, Kate? No, not now!
But in the coming years, when you shall bloom
In glorious womanhood, and I am gone,—
Then will you know the meaning of my words.
It gladdens me to hope that then, among
The pleasing guests who throng your memory, you
May kindly, and not sadly, welcome him
Who in thy childhood weaves, for riper years,
This loving verse,—his best!....
Now, kiss me, Kate; and run away;—good night!

Mr. W. J. Linton, the well-known English engraver, is publishing in the *American Art Review* a history of American wood engraving.

How Printing Affects the Health.—Years ago there was a notion prevalent among those who were but partially informed upon the question, that the printing business was essentially detrimental to health. There was a tradition about the absorption of poison from the constituents of which type metal was composed. This was and is true in so far as it asserts the poisonous nature of some of the constituent parts of type metal; but that these poisons should necessarily be absorbed into the system of one who handles type, is simply absurd. Printers who have such habits of cleanliness and sobriety, as a decent respect for one's self and the opinion of others might be expected to dictate, may follow their calling for years without experiencing any further damaging effects upon their health than what will result from close application to any sort of hard work. More "poison" is absorbed by the printer when taking observations of his little finger through the bottom of a glass, than in any other way we know of.—*The Chicago Specimen.*

How to Stereotype.

THE following instructions are taken from a little work compiled by Mr. T. Nicholson, the popularity of which may be inferred from its having run through two or three editions. Mr. Nicholson's advertisement containing an engraving of his Apparatus, will be found on another page.

Description of Apparatus.

(Royal Folio.)

The apparatus consists of *one* press *only*, which in itself combines *drying* and *casting*, and being heated with gas, it is ready in a few minutes, for either purpose. It can be successfully manipulated in the space of three feet by eight feet, and will cast a plate 20 inches by 12½ inches, or nine foolscap 8vo. pages at one time. It is acknowledged by all who have purchased it, and by several practical Stereotypers who have examined it thoroughly, as the *best*, *simplest*, and most *compact* Apparatus for a Jobbing or Book Office yet introduced.

For *Jobbing* it is universal in its application. The purchaser is enabled to produce first-class workmanship to any extent, with very small founts; and, by casting his standing forms, or by saving the moulds (which can be used for years after they are taken), he will not only liberate his plant in general, but he will also greatly reduce the wear and tear of his type.

For *Bookwork* it is invaluable, inasmuch as one person may easily liberate 16 pages of foolscap 8vo. matter in two hours (say four pages at once), the usual time in making and drying the matrice or mould being about 20 minutes; and after a little practice, 16 pages can be cast and dressed in from two to three hours.

Gas Furnace.

The Furnace for melting the metal is of excellent construction: no extra charge being required by Fire Insurance Companies. It is heated by an Atmospheric Burner, which does not consume more gas than an ordinary "bat's wing," and as there is no "pour" required to heat the drying-press previous to casting, a sufficient quantity of metal can be got ready for use in about twenty or thirty minutes.

Iron Plane and Shooting Bench.

These are used in dressing the edges of the plates (bevelled or otherwise); they are of cast-iron, each having planed surfaces, and of excellent workmanship. Special care has been taken to avoid friction, &c., whilst in operation. Should there be any places on the plate which are likely to *black* in printing, it is better to cut them out with a chisel before the planing round is done.

Instructions.

After the gas-pipe has been attached to the drying and casting-press and to the gas-furnace, a small imposing surface should be placed as conveniently as possible to the place selected for the work. It should be fixed firmly, so as to prevent any vibration during the process of beating the "flong," &c., into the forme. Likewise, a small bench should be erected for the reception of the iron plane and shooting-bench.

These preliminaries having been complied with, the operator must—

1. Light the gas jets, situate under the drying and casting-press, taking care to put down the lid so that it may be heated at the same time as the surface of the press, which will facilitate the drying of the mould.

2. Light the atmospheric burner in the gas-furnace. In all cases, when lighting the gas in the furnace, turn the gas full on, and apply the light inside, from the top, by lifting out the metal pot. Should there be an insufficiency of pressure, the gas is liable to ignite at the *bottom*, where the gas and atmosphere enter the burner, in which case* the metal will *not* become fusible; but, if lighted properly, the flame will be of a bluish colour, and the heat will be so intense that 100 lbs. of metal will be ready for use in half-an-hour.

3. Take the forme (during the time the metal is being heated) that is to be moulded from, and unlock it on the imposing surface.

4. Cut four pieces of type-high furniture (metal is superior to wood) into lengths the size of the forme, and place them round it—a nonpareil from the matter; see that the bevelled parts of the clumps are kept inside—next to the type. This done, see to the cleanliness of the forme, &c., and that there are no slipped letters, or brass rules riding, and, if satisfactory, lock up in the usual way.

5. See that the forme will lift with safety, and if so, slacken the quoins so that they are very little tighter than can be undone by the fingers.

* The metal pot will become covered with a thick coating of gas-black, and a suffocating smell will arise from the gas.

6. Slightly oil the face of the forme with the brush prepared for that purpose, which is done by pouring a little olive oil into the palm of the left hand and rubbing the hair of the brush evenly into it.

7. Cut a piece of "flong" and two pieces of soft but stout wrapper or sugar paper to the size of the forme, including the type-high furniture, and immerse the "flong" in hot water (in a similar way to that of damping paper for printing), say three or four times, and each time immediately place it, *face downwards*, on a sheet of blotting paper to absorb the superfluous water, and, whilst in this position, paste the two pieces of wrapper above mentioned, with ordinary bookbinders' paste,* as evenly as possible, and lay them aside.—See paragraph "Stereo Flong."

8. The "flong," by this time being ready for use, is to be placed on the forme *(pink side downwards)*, over which spread a piece of damp linen, and commence to beat it into the forme with the beating brush (taking care to beat lightly on those parts of the forme which are open) till the required depth is obtained; after which, add one of the pieces of wrapper already pasted, and beat it into the "flong," *without* the damp linen which was spread over in the first instance. Be very careful to exclude all the air that may have got betwixt the wrappers in laying on, and

9. Should there be any whites or open-work in the forme, a great saving of time is effected by filling the same with a little softened pipe clay, or, by pasting a piece of thin mill-board, cut so as to keep it about a great-primer from the type. This being done, the second wrapper is to be laid on the back of the one just finished, and again *slightly* beating, and excluding the air, if any, the moulding is finished. The whole should be completed in about five or ten minutes from the time of commencement; after which, the forme is to be planed and locked up in the usual way.

10. Lift the lid of the drying and casting-press, and place the forme on the centre of the surface between the two upright pillars. Spread a piece of *thick* machine blanket over the forme, and immediately cover the whole with the lid, and screw it tightly down with the lever, say a little more than can be done with one hand. Let it remain in the press about ten minutes, then raise the lid (which will allow the confined steam to evaporate), and let it remain about two minutes to allow the matrice to *thoroughly* dry, after which remove the forme back to the imposing surface, then take the mould off, and

11. Cut the superfluous portion of the mould away with a pair of shears, leaving the edges caused by the type-high furniture which was placed round the forme,† and after pasting a piece of brown paper on one edge of it, slightly dust a little powdered French chalk over the face of the mould, and take it off again *carefully* with the chalk-brush, it is then ready for casting from. The paper which is pasted on the edge of the matrice, should be long enough to project fully four inches out of the mouth of the drying and casting-press.

12. In casting, place the mould on the surface of the drying and casting-press (face upwards), as near the centre of the two uprights as possible, and put the pica gauges on the margin of the mould, over which another sheet of thoroughly dry smooth brown paper should be laid, to project the same distance as the one pasted on the matrice. Then,

13. Put the lid down and screw it tightly. Take out the small pin which is attached to the side of the iron frame-work, and *gently* alter the drying and casting-press from the horizontal to the upright, it will then be ready for pouring the metal on the matrice, which must be poured betwixt the two projecting sheets of paper.

14. Previous to pouring the metal into the drying and casting-press, it is very essential to try the heat of the metal, which is done by folding a piece of writing paper and inserting it into the metal, and should it sharply turn the paper a lemon colour, it is then ready to pour. In all cases carefully remove the scum from the surface of the melting pot, in order to take into your ladle *bright metal only*.

15. After pouring the metal into the drying and casting-press, it must be lifted to its former horizontal position, and fixed with the pin at the side as before, and after unscrewing the lid the cast must be turned over on to its back and the mould gently raised, by working the forefinger of each hand gently along underneath the edge of the mould, being careful not to put too much strain on any particular part.

Stereo. Composition.

To one and a half lbs. of Composition, add one lb. of whiting and one pint of hot water. This mixture, when cold, should appear in substance like that of very thin Bookbinders' paste. Sold in Tins, 7 lbs. each—1s. per lb.

* For open work it is well to mix an equal proportion of whiting to that of paste. It will facilitate the drying, and give body to the matrice.

† Should any projection appear, where the metal is joined at the corners, &c., be particular to hammer it down perfectly flat.

The Composition for making the moulds or matrices is prepared specially for this process, and, being of an imperishable nature, it retains its required properties for any length of time. The principal advantages to be derived from the use of this Composition are—in the first instance it is *always* ready for use, there being no fermentation; secondly—it produces a sharpness on the face of the plates quite equal to the type, and, with care, almost any number of casts may be taken from *one* matrice.

Stereo. "Flong."

Paste a sheet of thick blotting paper evenly with the prepared Composition, and lay upon it a sheet of tissue; turn the sheet and paste the blotting again, and lay upon it a sheet of *thin* demy; turn again and paste the tissue side, and lay down a second tissue; paste again, and lay down a third tissue. This done follow Instructions No. 7 with this exception: this "Flong" is *not* to be immersed in *hot* water.

Having witnessed so many failures in the general process of Stereotyping, caused by the careless pasting of the blottings and tissues, I have succeeded in making a "Flong" which will retain its required properties for any period in any climate, and so simple in its application that it is almost an impossibility for anyone to fail in producing first-class workmanship.

Lead Moulds.

All Lead Moulds prepared for use by T. Nicholson must not be interfered with; the surfaces must *not be oiled*. The metal being heated, so that it would easily burn a piece of paper, the faces of the Mould are to be laid horizontally, face upwards, on a table or bench; then, pour a few ladles-full of hot metal over them till they become so hot that water would boil if poured on the faces. Each face is to be held separately over a lighted candle or gas, *horizontally*, till they are evenly covered with smoke, the Mould is then ready for use. It is not necessary to smoke the Mould more than three or four times during a day.

For Pica Clumps down to a Nonpareil, the Mould requires to be kept comparatively cool. This is done by mixing half-a-pint of water with as much rouge as would lay on a penny-piece, and, with a small soft brush, apply a little to the faces. When the Mould is too hot it will show itself by the Leads or Clumps casting hollow in the centre, and appearing spongy.

Stereotype Metal.

To every six lbs. of Lead add one lb. of Antimony. The Antimony should be broken into very small pieces, and thrown on the top of the Lead when it is at a red heat. It is a white metal, and so brittle that it may be reduced to powder; it melts when heated to redness, at a higher heat it evaporates.

The cheapest and most simple mode of making a Stereotype Metal is to melt old type, and to every fourteen lbs. add about six lbs. of grocers' tea-chest lead. To prevent any smoke arising from the melting of tea-chest lead it is necessary to melt it over an ordinary fire-place, for the purpose of cleansing it, which can be done by throwing in a small piece of tallow about the size of a nut, and stir it briskly with the ladle, when the impurities will rise to the surface, and can then be skimmed off.

In the mixing of Lead and Type-metal, see that there are no pieces of zinc amongst it, the least portion of which will spoil the whole of the other metal that is mixed with it. Zinc is of a bluish-white colour; its hue is intermediate between that of lead and tin. It takes about 80° more heat than lead to bring it into fusion; therefore, should any metal float on the top of the lead, do not try to mix it, but immediately take it off with the ladle.

Type-High Gauges.

As Type-high Gauges are used principally for heating the casting-presses of other makers, I consider it useless expenditure supplying them with my process,—unless specially ordered for News Columns, to cast hollow, single, double, or full sheet; or for casting Ornaments, &c., type high.

Imposing an Eight-Page Forme for Casting.

In imposing a forme of eight or more pages for Stereotyping, a piece of type-high double-bevelled Metal Stereo. Furniture should be inserted between each page. Double-bevelled Stereo. Furniture is obtained by reversing those used for the outside of the forme; the use of which not only acts as a guide in the square dressing-up of plates, but it likewise causes them to separate without further aid than that of slightly knocking the backs of the plates, where they are required to break, against the edge of the imposing surface. After the plate of eight pages is cast, it should be separated from the superfluous "pour" with a saw, or mallet and chisel, and planed evenly all round, leaving only a pica margin from the matter for bevelling the edges, if required.

What Our Friends Say.

Shall be glad to have your *Circular* as published.—*Mr. C. Palmer, Mildenhall.*

I am much obliged for your *Circulars*. I think they are *splendid*, and hope to improve by them.—*Mr. C. Matkin, Oakham.*

Mr. Warren, of Ullmer's, recommends me to subscribe to your *Circular*. Please send me the back numbers.—*Mr. W. E. Goulden, Crewkerne.*

I thank you for the last and brightest number of the *Circular* . . the contents of which are very interesting and practical.—*Mr. W. Lindsey, Newcastle-on-Tyne.*

Circular to hand this morning. It is beautiful, and well worth waiting for. Kindly book my name for Vol. II. of your "Specimen Book."—*Mr. E. Townshend, Okehampton.*

Having seen a number of your *Circular*, which I think a beautiful piece of workmanship, I cannot withstand the temptation of having copies in my own possession.—*Mr. J. Howard, Halesworth.*

Will you kindly book me for the *Circular* and Vol. II. of your Specimen Book. . . For your encouragement I may say that the *Circular* has helped me very considerably.—*Mr. J. B. Hodgson, Brampton.*

Through Messrs. Parsons and Fletcher I have just seen *THE Circular* for the first time. Please put me down as a subscriber for two copies. Best wishes for its success, and thanks for the "greeting" to *new* acquaintances.—*Mr. J. Nichols, Kettering.*

I thank you for the specimens; they are really beautiful, and make me feel proud to be able to say, "I, too, am a printer!" The Prayer for Printers I admire in every way; I intend to have it framed, for "a thing of beauty is a joy for ever."—*Mr. R. A. Morris, Devizes.*

I must take this opportunity of congratulating you upon the splendid appearance of the last issue. As a literary, as well as a typographical production, it is something to be proud of. I am sure I never enjoyed the perusal of anything of the kind so much as I did your No. 6.—*Mr. G. A. F. Pope, Yeovil.*

You have indeed given me tit for tat in sending me so handsome a present. I have looked critically through the specimens the bulk of which are exceedingly good. Perhaps the memorial cards are the least worthy of the lot. Your volume holds a worthy place on my shelves between "Harpel's Typograph" and "Derring's Album."—*Mr. W. Blades, Croydon.*

I greatly desire your guidance, and shall be pleased and profited (I am sure) at hearing from you how and upon what terms I can secure a copy of your Specimen Book. I also want your *Circular* regularly, with back numbers.—*Mr. T. A. Davis, Cincinnati.*

I am greatly pleased with your "Specimen Book," but I am afraid the people of our district will require to be "educated" a good deal in the way of fine printing before they are inclined to pay for it—*cheapness* being the *only* desideratum here.—*Mr. R. W. Dick, Hamilton.* [Just administer to your people a mild dose, to begin with, friend Dick, and you'll soon find them, like poor little Oliver Twist, "asking for more."]

Thanks for last *Circular:* it is a great improvement on previous ones. The "Daily Prayer for Printers" (and they need it) is an exquisite piece of workmanship; and, in my humble opinion, as well as that of others to whom I have shown it, is superior to anything in the *American Model Printer*. In harmony of colour and general effect it would form an excellent *model* for them, being an excellent contrast to some of the glaring jobs in aforesaid paper.—*Mr. W. F. McLaren, Glasgow.*

Was very agreeably surprised the other day to receive your superb volume of specimens. It is impossible to express my thanks. Have shown it to the printers in this vicinity and they all are loud in its praise—as they should be. Without flattery I may say that no printer who has a love for his calling can look over its pages, and observe the care and taste shown, without forming resolutions to better his own work. It is just such good work as this that spurs others on, and an improvement in general jobbing is the result.—*Mr. F. Russell, Oswego, U.S.A.*

Having read an article in a French trade paper mentioning the beauty of your *Circular*, I should be pleased to get the last number—failing that, any other number. The *American Model Printer* highly praises your tasteful work, may I beg leave to ask if you would favour me with some specimens? I am about returning to my own country (Switzerland) and would like to take with me some tasteful English work, and until now I have failed to get any in London.—*M. Th. Alt, London.* [In a subsequent letter our friend sends us a list of ten subscribers, an earnest to us that his admiration is more than lip deep. Many thanks, friend.]

I beg to enclose subscription for *Circular*.—*Mr. M. I. Rafferty, Belfast.*

We are pleased with the copy of your *Circular*, and are anxious to have the set. Do your best to oblige us.—*Messrs. Wheeler Brothers, Manchester.*

Mr. Warren, of Ullmer's, having shown me a copy of No. 7 of your *Circular*, I write to say that I should like to take it in.—*Mr. I. W. N. Keys, Plymouth.*

I saw a very flattering notice of *Hailing's Circular* in Kelly and Bartholomew's *American Model Printer*. Please enter me as a subscriber.—*Mr. F. P. Jewett, Orange, U.S.A.*

I have just received your *Circular*, and have read it from beginning to end. I am highly delighted with it, and my opinion is that for taste and workmanship it is faultless.—*Mr. A. C. Day, Shepton Mallet.*

Please send a shilling packet of specimens. Thanks for your stimulating efforts. Your notions are worth In-Hailing.—*Mr. Henry Pickering, Newcastle-on-Tyne.* [Say, what crime have we committed to deserve this?]

Let me have another copy of your last *Circular*; I intend sending it round the Chapel, hoping to increase the number of your subscribers. Book me for three copies of forthcoming Volume of Specimens.—*Mr. J. Forsyth, Glasgow.*

Your *Circulars* are perfect gems of printing. I value them very highly, and shall carefully preserve them among my collection of printers' journals. Your *Circular* certainly takes the front rank among British periodicals of the kind. I hope it may continue in the future to hold its leading position.—*Mr. E. C. Bell, Titusville, U.S.A.*

I have just seen in the "International Specimen Exchange" a specimen of your printing in black and gold, entitled "A Daily Prayer for Printers." I should be very pleased to have a copy. . . . Much obliged for Nos. 5 and 6 of *Circular*, and hope you may be able to send us the first four numbers, that we may have it from the beginning. We should long since have subscribed for it if we could have done so, but seeing it was given gratis we had some scruples as to asking for it. We trust, however, we are not yet too late.—*Messrs. Waterston and Son, London.*

I am much encouraged by the leaderettes and paragraphs appearing in your *Circular* from time to time, and I am determined to go in for higher class work myself. I am weary of the cut-throat system of competing one against another at the lowest possible profit, and sometimes at a positive loss. I thoroughly appreciate your disinterested and magnanimous efforts to raise the quality of work and the character of printers by giving them the assurance (as the result of your own experience) that it pays better to do better work.—*Mr. J. R. Beckett, Sheffield.*

Accept my best thanks for kindly sending me a copy of your *Circular*. I delayed acknowledging receipt till I had got leisure to read it over; and after perusal I have to express the pleasure its contents afforded me, and my cordial appreciation of the editor's sentiments and remarks regarding the printing trade, and his desire to lift it to its proper position, both as to *taste* and intelligence. I must also be allowed to express my admiration of your type display and arrangement, as well as the quality of the printing. I regard the *Circular* as an excellent medium for educating our workmen, and have therefore determined to put my workmen in possession of it as it comes to hand. Please, therefore, put me down for two copies of each issue. I shall be also glad to receive a copy of your Specimen Book already published, if there is still a copy to be had; and if not, please enrol me for a copy of the future one.—*Mr. J. C. Erskine, Glasgow.*

"The Printers' International Specimen Exchange" was a happy thought of Mr. Thomas Hailing, of the Oxford Printing Works, Cheltenham, and it was further fortunate that he submitted his idea to the editor of the *Paper and Printing Trades Journal*, "who at once saw that the plan suggested was one full of promise and likely to be of considerable mutual advantage to both masters and workmen." The first fruits of the scheme, in the shape of a beautifully bound volume containing some 200 typographical "specimens" from as many different printers, now lies before us, and we are rejoiced to find among them, with a most encouraging average of excellence, not a few productions which, in their arrangements of types and ornaments and the combinations of colours, are of genuine artistic merit. Full particulars of "the Printer's International Specimen Exchange" may be obtained from its energetic promoters, Messrs. Field and Tuer, Leadenhall-street, and it is enough here to say that we cordially agree with the opinion expressed by Mr. Andrew W. Tuer, who edits the volume, that "a better and more valuable means of typographical technical education than the study of these specimens could hardly be devised."—*The Bazaar and Exchange.*

Enclosed find subscription for your valuable quarterly.—*Mr. B. Price, Bilston.*

Please accept my warmest thanks for the kindness you have done me in forwarding *Circular*.—*Mr. J. Balshaw, Altrincham.*

I was very much pleased with the Specimens, and will you kindly forward me Nos. 1 to 8 of your *Circular?*—*Mr. H. T. Reed, London.*

Please find stamps enclosed for your admirably printed and unique *Circular*. I hope your success will increase tenfold throughout the year.—*Mr. E. Miller, London.*

I consider myself most fortunate in securing Volume I. of your Specimen Book, it is such a beautiful specimen of typography. I wish you to put my name down for the next volume.—*W. McMorran, Girvan.*

I enclose subscription to your *Circular*, with which I am much pleased; and I am convinced, from what I have read and seen, that the efforts of you and others—including our esteemed friends Field and Tuer—are tending to raise the art of Printing to that standard of excellence it deserves.—*Mr. J. E. Vero, Barnsley.*

Your *Circular* is such a source of delight to me that I should be obliged by your sending me three copies in future. . . I trust I am not too late to get my name put down for Vol. II. of your Specimen Book, and believe me an admiring—and, when I have the chance, to some extent, an imitating—comp.—*Mr. W. McCaskie, Aberdeen.*

The *Circular* arrived the other day. It is quite a pleasure to be possessed of a copy of such a publication. You'll agree with me that deeds are better than words.—*Mr. J. Collins, Edinburgh.* [Our correspondent is one among many friends who have gathered round us and practically show their interest in our work by pushing the *Circular* among their friends. Thanks, gentlemen, all!]

I have taken every opportunity of viewing your work for some time past, and am only sorry I cannot see more of it. . . One cannot help feeling that your *Circular* is the thing that is required to revive originality in display and carry some of us out of the wretched stereotyped style into which we have degenerated. The tone, also, of your *smallest* paragraphs is more calculated to elevate young compositors than anything, and surely most of our offices will bear a *little* purifying. . . I hope I may be enabled to follow in the lines laid down by you.—*Mr. G. H. Thompson, London.*

The more we study the pages of Mr. Thomas Hailing's "Specimen Book," the more do we see the exactness of the work therein shown. The title page calls for special praise, the composition is well executed, the colors well selected and cleanly applied. All the color work is well displayed and cleanly printed. The plain pages of table work call for more than mere passing notice. It is seldom that we see better from any house. The cuts, too, are neatly printed. We have to credit the whole of the work as a master-piece, and the "Oxford" Printing House, of Cheltenham, an establishment of no small magnitude, where fine printing may be obtained. Mr. Hailing has sent a parcel of posters and show-bills in colors, of which it may be truthfully said that it is all as fine work as anyone could wish. The three-sheet, three-colored poster, is equal to any similar work of the kind executed in any part of the world. The show-bill, on blue glazed paper, in gold bronze is very attractive.—*Woodcock's Printers' and Lithographers' Weekly Gazette and Newspaper Reporter*, New York.

I had intended to say what I thought of your Specimen Book in an article in one of the trade journals. But circumstances have prevented me doing this. Subjects that were more pressing, although more ephemeral in interest, cropped up and had to be treated. This must be my excuse for apparent discourtesy in neglecting to acknowledge receipt of that very beautiful book. I know it's a poor excuse, but it must not be regarded as implying any want of appreciation of the gift. I will not trust myself to write to you personally my feelings when I first went through the pages. As a Specimen Book—a collection of specimens of work actually produced in the ordinary course of business—it is the best I have ever seen. The American book of Harpel, the French one of Derrey, are truly admirable, but they are not Specimen Books in the sense yours is; and indeed I don't know whether, for downright good work they surpass it. It is really an honour to your office; and I am sure that everyone that is fortunate enough to possess a copy will find it an inexhaustible fund of pleasure and instruction. I like the sheet of rules for a printing office, received this morning, very much indeed. There is no humbug about them. The "Rules and Regulations" that we see in most of the trade handbooks are all bosh and useless in the practical work of the office. One sentence from your code, such as "A still tongue maketh a full stick," contains more sense than a page of some of the matter I have seen.—*Mr. J. Southward, Liverpool.*

I received your *Circular* this morning and was very much pleased with it.—*Mr. R. E. Jones, Conway.*

Your *Circular* is to hand. It is always a pleasant surprise to see your new and beautiful designs.—*Mr. J. White, Glasgow.*

We have again much pleasure in enclosing stamps for *Circular*, the perusal of which has given very great pleasure indeed.—*Messrs. Deans and Co., Hawick.*

Many thanks for *Circular*. Enclosed are stamps which I gladly forward as subscription to your beautifully printed and valuable production.—*Mr. J. Broadley, Accrington.*

I enclose stamps for two copies of your *Circular*. I can assure you it is very much appreciated in this little Highland town for its many graceful and artistic examples of typographic art, and the wholesome advice of its editor's pen.—*Mr. S. Martin, Dunoon.*

I was favoured to-day with a sight of the "Printers' International Specimen Exchange," and specially admired your contributions, alike for the matter and the beautiful printing. I should very much like to be the possessor of one of them—The Printer's Prayer.—*Mr. M. Livingstone, Glasgow.*

Your Prayer and Hymn. These are in the "International Specimen Exchange," and are excellent specimens, and teach a lesson of prayer and printing simultaneously. May I ask the favour of your letting me have a copy of each, packed between boards, for framing?—*Mr. R. Falkner, Manchester.*

Your *Circulars* are the grandest achievements in the "art preservative" I have ever seen. All honour to you and your efforts to raise the standard of letter-press printing to the highest point of excellence. I would not do without your *Circular* for four times the amount it costs. It is truly a grand work of art.—*Mr. R. H. Moore, Fairfield, Iowa.*

HAILING'S CIRCULAR.—The seventh number of this beautiful trade circular is just to hand, and may be said to compare favourably with any which have preceded it. Its general "get up" is marked by much taste and skill, and bears testimony to the high state of perfection to which the art of printing has attained. The publication may be obtained at a nominal sum per annum of Mr. T. Hailing, Oxford Printing Works, Cheltenham.—*Newcastle Chronicle.*

SPECIMEN EXCHANGE.—The enterprising editor of *The Paper and Printing Trades Journal* is to be congratulated on the admirable way in which he has started and brought to a successful issue the notion of a Printers' Specimen Exchange; and we think that the thanks also of the entire printing community are due to Mr Tuer for introducing what will prove to be of great benefit to the printing trade generally. For some years past the lament has been heard that printers no longer felt any pride in their work—masters had ceased to insist on excellence of workmanship, and workmen had lost both the will and power to give it even if required of them. That there has been ground for this complaint we do not doubt; the evidences of it have been too apparent, and we fear that the ill effects of the apathy that has come over the trade, or that utter indifference amongst workmen which looks only to their wage and cares not how it is earned, has had its influence on apprentices, the consequences of which will be felt for many a year. This specimen exchange, however, is a powerful counteracting stimulant. It will not only raise a spirit of friendly emulation and rivalry amongst its immediate subscribers, but the volumes will exercise a beneficial influence as standards of excellence—as books of reference, for master, man, and apprentice, from which valuable hints may be gathered and ideas for fresh designs culled. Already its good effects have been felt; an interest has been awakened in our art which has lain dormant for years, or was in danger of dying out altogether; and, as stated in the words with which we open the first remarks in this *Circular*, we hail the revival with great pleasure and satisfaction. It is impossible to look over the very handsome book of specimens which is the result of this movement—the first volume of a series which we trust will continue—without coming to the conclusion, and being cheered by the discovery, that there is plenty of ability amongst our printers, plenty of good workmen possessing admirable taste and practical mechanical knowledge. All that they want is the opportunity to exercise it. A reference to the American specimens which are found in this volume confirms our views before mentioned as to the character of transatlantic work. There is perfection of workmanship, but, in our judgment, brusque, inelegant, and even vulgar design. In this respect the English specimens compare favourably with American, and we venture to say that, could we enjoy in this country such remunerative prices for printing as our friends in America obtain, the reproach of producing inferior work to theirs would soon no longer be heard.—*The Caslon Circular.*

Our Memo forms have by far exceeded our expectations. They are simply superb.—*Mr. W. E. Torr, Bridgwater.*

I was charmed to receive a copy of your *Circular*. . . Accept my best thanks for the same. I feel covetous of the rest of the series.—*Mr. G. Sutherland, Edinburgh.*

Enclosed find three dollars for your Specimen Book. It is artistically designed and admirably executed. I hope to receive the *Circular*.—*Mr. W. Galnulap, Lancaster, Ky., U.S.A.*

I particularly want another copy of the Autumn number of the *Circular*, as I should like to mount and varnish the Grateful Hymn and Daily Prayer, and hang them up in my office.—*Mr. C. J. Jacob, Basingstoke.*

I obtained Nos. 1, 5, 6 of your artistic *Circular* at the Agricultural Hall. I should very much like to complete the set, and wish you every success in your great and beautiful undertaking.—*Mr. T. R. Hinks, Clapton.*

Circular to hand quite safe, for which accept my kind thanks. Can you let me have a copy of the Prayer for Printers? I should much like to frame it. . . . If I send too many stamps, don't return them, but forward some specimens, as I am always happy to receive anything from you.—*Mr. W. Brook, Keighley.*

Thomas Hailing, of Oxford Printing Works, Cheltenham, England, sends us a copy of his Specimen Book. So much has been said in its praise by other typographical journals that little can be added. One feature that is gratifying to American typos is the fact that nearly all that is specially worthy of commendation is printed with American type. The Sectional styles, invented and manufactured only by us, have a prominent place.—*The Printers Register*, St. Louis, U.S.

Hailing's Circular.—This ever welcome, ever beautiful production of the now famous Cheltenham printing-office is, as usual, well supplied with interesting reading, and contains several specimens of colour-printing. One of these is a much-needed "Daily Prayer for Printers" in black letter with red initials, on a pale blue-grey ground—very artistic. Though the *Circular* is entitled to a much higher position than that of a mere specimen sheet, it is not the least of its recommendations that it has always something new in type to show, and generally something new to say about it. In the present number are exhibited the productions of five different foundries—two American, one German, one English, and one Scotch; and it is needless to say these are done full justice to in the manner in which they are printed. No one who has the improvement of printing at heart can fail to heartily wish the *Circular* success in its new form as a paying concern.—*The Scottish Typographical Circular.*

MR. THOMAS HAILING, Cheltenham; two showcards and four double crown-posters. The largest showcard (folio) is for a local nurseryman, and is got up in a very effective manner. The display which is partly in a tasteful design formed from the new oriental border, is worked in crimson bronze and bronze blue, and the rich floral border in green and red on a gold ground; the smaller card (quarto) also well displayed, has the floral border in green and red only, without the gold ground: green tinted cards are used for both. The posters are displayed in Mr. Hailing's best manner, chiefly in old-style and black-letters, in which his office is unrivalled, and embellished with antique ornaments and rules, the working being as usual excellent. Comment on Mr. Hailing's work is almost unnecessary—it is always of a high order of merit, and shows signs of having brains put into it.—A number of parcels as usual have been received containing single, two and three-sheet posters, in black and colours. All exhibit the good taste and display, careful colour arrangement, and the excellent press work characteristic of the Oxford Works, and two or three are specially noticeable. For instance one—a double royal in chocolate on white paper—is handsomely displayed entirely in black-letter with missal initials; another in black-letter, templar, and old-style roman and italic, in black on white paper; a third is a royal sheet, very handsomely got up: in it there are only two lines, which are in a fancy rustic letter worked in green in half-circles round a large star in red and gold, the border being one of Messrs. Day and Collins' "Siamese" ornament combinations with a mediæval headpiece, the whole beautifully worked in red and gold; in the bottom left-hand corner a small descriptive paragraph in green is begun with a large ornamental capital which is apparently fastened to the sheet by a gold spear end of the border passing through it. A four-sheet double-royal concert poster is printed in black and red on green paper, capitally displayed, the principal line being worked in red *on* a solid black tablet—the red colour looking as clear, bright and clean as though it had actually been on white paper: indeed we took it for a two-colour block at first sight, till closer examination revealed the fact that the red *was* worked *on* the black. Mr. Hailing's poster work is always strikingly effective.—*The Paper and Printing Trades Journal.*

Hailing's Circular is the most artistic English exchange that reaches us.—*The American Model Printer.*

I am glad to hear of your success in your *Circular;* it is got up equal to any of the American productions.—*Mr. F. Ullmer, London.*

In enclosing subscription for *Circular* I cannot help paying a tribute to its novelty and excellence of "get-up." *Mr. W. Jennings, Ramsgate.*

I have just seen in *The Paper and Printing Trades Journal* a notice of some specimens of your work, and I am anxious to possess at least one of them.—*Mr. A. Coudry, Cleveland, Ohio.*

I am so frequently crossing your name that I feel compelled at last to inquire if one of your *Circulars*—past or to come—can be had at any cost?—*Mr. C. Goodwin, Bristol.*

A SUMPTUOUS SERIES OF SPECIMENS.—That excellent English printer, Thomas Hailing, who is tireless in his endeavors to add beauties and grace to the typographic art, has sent us an elegant volume made up of specimens of general printing, executed on his presses at the Oxford Works, Cheltenham, England. An exceptionally fine portrait of Benjamin Franklin forms the appropriate frontispiece to the specimens, which are all masterpieces of artistic and perfect printing. Exquisite in its way is a page of English letter, with crimson capitals, the lines of gilt, and a border of flowered gold. Equally beautiful is a page of old black-letter, on a ground-work of gold. A thing of rare beauty is a lecture notice, in vermilion and blue, with a wide gilt border, joined at the corners with simulated screw heads. Half a dozen samples of mourning cards are unique in their way. Rule-and-figure work comes next, to be followed again with a generous selection of dainty color printing—German text, with scarlet initials, set in a gilt ornate border shaded in purple; a presentation address in a floral border, the blossoms picked out in pink and emerald. All the specimens in the collection are worthy of a separate notice. With rare modesty, Mr. Hailing says of this volume of typographic masterpieces: "That which you find worthy of following, follow; what you deem unworthy pass by, or, better still, improve upon. This volume I liken to a simple stone, which may be used in the construction of a vast bridge across the stream of mediocrity." Our good Cheltenham friend, Mr. Hailing, has done wonders for the improvement and elevation of really artistic typography; his worthy efforts have always had, as they deserve, our warm commendation.—*The Printers' Circular, Philadelphia, U.S.A.*

NEW LINES.—*Hailing's Circular*, No. 7, so far from being behind its predecessors, is clearly making progress. It has begun to tell us *where* the good things come from; no doubt the next step will be to say *how* they are to be got. [If you haven't a good long purse we will give you permission to make use of our discovery—ask the type founders to *give* you their new things!] GOOD WORK.—*Hailing's Circular* says "We are confident Mr. Tuer will not reject the work if it is well done." You should have said, "if there is the slightest evidence of a *wish* to do it *well*." [Read our remarks again, friend, and you will see that we said just what we ought to have said. Our aim was to show that no one with brains need fear rejection even if he exhibited his brains in a simple black and white job. Several specimens in the Exchange would have looked much better if there had been *less* straining after effect manifested in their production. Put that in your pipe, friend. And here is something for us to put into ours.] OUR MISTAKES.—"Lenient eyes upon your shortcomings!" You have repeated the error, and therefore must stand corrected. "De Quincy could NEITHER make head OR tail." But what a blessing will it be for all printers when nobody makes more serious clerical errors than are to be found in *Hailing's Circular*. But when we know they are not clerical, but *case* errors, our exclamation is—Would that we were able to go and do one-fourth as well. At all events, we cannot express more highly our opinion of the *Circular* than by saying what a privilege we feel it to be possessed of Nos. 1, 2, 3, 4, 5, 6, 7.—*Mr. F. Wood, Wexford.* [We dislike walking upon stilts, our dislike is not lessened when we are forced upon them by friends who like to look up at us with notes of admiration casting a halo round their smiling faces, and so, every now and then, we are forced into doing something "of the earth, earthy," to convince our friends that we are not angelic (however much we may be "on the side of the angels") and that we have a good pair of feet to walk upon. Thus we manage to get "let down" now and then. *(Here the editor is seen laughing in his sleeve).*

[Here we feel impelled to "shut down" upon these laudatory paragraphs. We could fill two more pages, but, however pleasant to ourselves it might be to do so, we must show some respect to our readers' feelings.]

Hailing's Specimen Book.

SAVE us from our friends, says the old cynic. We shall take the liberty of turning this saying inside out, by remarking that we are saved *by* our friends. In this wise. It is, of course, absolutely requisite that there should be some record in these pages of the rise and progress of our *Specimen Book*. How gratifying, then, to be able to turn to the friendly columns of *The Paper and Printing Trades Journal* and find we are relieved from the task of compiling an account! And saved in such a happy manner, too, that we shall, without farther preface, proceed to appropriate the article in its entirety :

The well worn saying that "history repeats itself" has recently received a notable illustration in matters typographical. Twelve or fourteen years ago the quality of printing in the United States—job printing at any rate—was at quite as low an ebb as it has been until lately in this country. About that time better taste in design and more careful execution of details was observable, which in 1870 received a strong impetus by the publication at Cincinnati, of a remarkable book, entitled "Harpel's Typograph: or Book of Specimens, containing Useful Information and Suggestions and a Collection of Examples of Letterpress Job Printing, arranged for the assistance of Master Printers, Amateurs, Apprentices, and others, by Oscar H. Harpel, Typographic Designer and Printer." At that time there were perhaps few printers in the United States better qualified by experience, technical ability, and artistic taste, for the work indicated in this title than Mr. Harpel, and the manner in which he executed his self-imposed task may be gathered from the fact that his book has been credited with having made more good printers than all the other trade manuals that have been issued either before or since. At any rate, from that time jobbing printing in the United States rapidly improved, until now, for richness of design and beauty of execution, American printers stand at the head of the craft. A dozen pages of the journal could easily be filled with valuable information gleaned from Mr. Harpel's pages, but some of his prefatory remarks are so pertinent to the present state of the trade in this country, that we extract them for the benefit of our readers.

THE abundant supply of excellent and beautiful typographic appliances of every description now presented to the choice of the Printer, and the cultivated tastes and often exacting caprices of his patrons, render it not only comparatively easy but very necessary for him to attain to excellence in workmanship. If he would reap the rewards of profit and honour, he must be prepared to meet the varied demands of popular patronage with intelligence, taste, and skill, as well as be constantly alert to the best practical effects, if not the extreme possibilities, of his craft.

It cannot be denied that refined taste and elegance in his productions give the printer a hold upon public consideration and support that the most laborious and obliging incapacity—with even better advantages in other respects—would fail to retain for any considerable period. It is from lack of ability or carelessness in arrangement that bungling workmen are compelled to accept the offal of patronage, while the good craftsman culls the best of it, and distances his weaker rival in the advance to financial success. For this reason, if for no other, all engaged in the business of printing should take advantage of every avenue leading to better information and practice in its accomplishment, if they would reach the higher results of this progressive art.

The need of a more practical hand-book and guide than any at present available, for the use of novices and unskilled workmen, has led the publisher to issue this volume, in the belief that it will measurably fill the want and afford such learners real assistance. While this is the main intention of the publication, it will, however, aim to be of service to accomplished adepts and managers of printing concerns—who hold the position of teachers—by relieving them, to some extent, of the annoyances and vexations so frequently attending verbal instruction or practical demonstration, where there is no convenient means of reference at hand to illustrate an idea desirable to be impressed upon the learner's mind.

The marked usefulness of the "Typograph" to letterpress printers consisted in the fact that all the specimens shewn were the everyday work of the author and a few other good printers, not got up to show the extremes that might be reached in typographic display, but what might be accomplished in most offices possessing a moderately good and varied supply of material ; nor were very expensive inks, such as fine carmines, purples, violets, greens, etc., used; so that, given the necessary taste and ability, there would be no insuperable difficulty in doing similar work. Mr. Harpel's useful book has been out of print for years, is in fact becoming scarce, and as there is no chance, from its very nature, of its being reprinted, it is also becoming yearly more valuable. At the time of its publication a few copies—not more than a dozen, we believe—were sent over here for sale, and speedily found purchasers amongst the few advanced printers of the day. We look upon the copy from which useful information has been frequently extracted for insertion in our columns, as one of the treasures of our typographical library.

As supporting the illustration with which we started this article, one has but to glance back at the low condition to which jobbing printing had fallen in this country six or seven years ago, especially in the provinces, where the reputation for good work was sustained by less than half-a-dozen good printers, at the head of whom was John Bellows, of Gloucester, well-known as the author and printer of a French and English Dictionary which has obtained universal commendation not only as a notable piece of good letterpress printing but as a most valuable guide in the difficulties of the French language. Of late years our printers have become more alive to their deficiencies in the technical execution and artistic qualities of their work, and a more accurate knowledge of printing done in other countries—notably in America—together with the introduction of novelties in type and ornaments and new ideas in the art of "display," have caused many to shake themselves out of the ruts in which they have so long travelled, and make "new departures," with considerable benefit not only to themselves but the public at large. Amongst the few who thus worthily sustain the credit of the art, is Mr. Thomas Hailing, of the well-known Oxford Printing Works, Cheltenham, who has long been filled with the ambition to leave the "art preservative" better than he found it. He first gave shape to his ideas in a four-page quarterly publication, entitled *Hailing's Circular*, of which the sixth number appeared some three months ago. From its inception to the current issue, improvement both in design and execution has marked its progress, till it has obtained a name as an example of thoroughly good work. The numerous applications Mr. Hailing received for specimens of his printing, with most of which he was utterly unable to comply, set him thinking how these demands could be met, and he at last hit upon the idea of bringing together a few samples in a specimen book, and incorporating with it half-a-dozen numbers of his *Circular*, by which means he thought that an acceptable useful volume would be formed. With Mr. Hailing, to think is to act. No sooner was the idea fixed in his mind than he set about its realization, and we cannot do better than let him speak for himself, by extracting a portion of the introduction to the handsome volume now before us :

SOME short time ago I was induced to forward a few Specimens of my work to one of our Technical Papers, "THE PAPER AND PRINTING TRADES JOURNAL." The Editor was kind enough to say a commendatory word on the style in which the work was done, and the consequence was that I became the recipient of numerous post cards and notes, requesting a copy of such and such a Specimen. Of course it was impossible to comply with these requests, but in looking after some means whereby these demands could be met, it occurred to me that I could not do better than bring together some of the best of my Work and form a Specimen Book. The outcome of that idea is before you. I must, however, say that now the thing is accomplished, it does not reach my ideal standard of perfection. I see there is something more meritorious to be accomplished.* But while thinking so, I take to myself the credit of having done my best, and that that best is something out of the common. The true artist is most keenly alive to his own shortcomings, and, as a consequence, can gauge his abilities at their true worth. What I have attempted lies before you. That which you find worthy of following, follow : what you deem unworthy, pass by ; or, better still, improve upon. For there are many things we see in this work-a-day world which, in showing us what to avoid, are as valuable to us as those other things which we feel impelled to imitate. This Volume I liken to a simple stone which may be used in the construction of a vast bridge across the stream of Mediocrity. Where are the labourers who will add the remaining stones to complete that bridge? Here, on this side, it seems at times all dreary, uphill, monotonous toil; but across the stream, which is none of the purest, lies a Promised Land, overflowing with the sweets that reward the faithful worker.

[*Note by an impartial critic.*]

*Aye, and herein lies your salvation, my friend. Lost, irrecoverably lost, is he who is constrained to wail forth, in distressful tones —"There is nothing beyond this that I can do!"

When the "Typograph" before referred to, first made its appearance there was scarcely a single handbook in existence adapted to the times, hence the comprehensive character of Mr. Harpel's work. Now however, useful and cheap technical manuals on almost every branch of the art are plentiful, so that it was not necessary for Mr. Hailing to incorporate much information of this kind into his book, and his labours were thereby considerably lightened. In reviewing the "Specimens of General Printing," as Mr. Hailing modestly styles his work, it is therefore only necessary to speak of them as indicating to English printers what they can accomplish in the way of good work if they are so minded. The book opens with a full-page portrait of the great American printer and statesman, Benjamin Franklin, taken from an old engraving by a French artist : a line at the bottom tells us that the electrotype from which it was printed was presented to Mr. Hailing by Messrs. MacKellar, Smiths and Jordan, of the Johnson Foundry, Philadelphia, U.S.A. Facing this is the title page, displayed in the Japanesque-mediæval style, worked in three colours and gold, perhaps one of the neatest and most artistic pieces of letterpress colour work ever turned out by an English printer, an opinion shared in by some of the best American printers who have been favoured with copies.

The dedication is set in the new Tudor black series, and the introduction in a condensed light-face latin type with a large florid initial. The next thirty-two pages contain upwards of fifty specimens selected from the work of the house, comprising excellent examples of display in all styles from neat plain jobs in black to the most artistic in composition and elaborate in arrangement of colours and working. With few exceptions they have been noticed from time to time in our Specimen columns. After these follow the first six numbers of *Hailing's Circular*, specially reprinted for the purpose, and two pages of excellently brought up woodcuts complete the volume, which is handsomely bound in green cloth, with full gilt side and gilt edges.

In comparing Hailing's "Specimens of General Printing" with Harpel's "Typograph" it will perhaps be well to note the different circumstances under which each was produced. Mr. Harpel had the advantage of being located in a large city with type and electrotype foundries, engravers, etc., close at hand, of which he fully availed himself, and besides his own work, included specimens of the work of other printers, to which in a great measure the success of his book was due. Mr. Hailing's book on the contrary was produced entirely in his own office, without even the assistance of a stereotype foundry, (which he has only recently added to his plant) and when it is remembered that the entire work has been produced from beginning to end in less than eighteen months, and amidst the manifold interruptions incidental to an extensive miscellaneous printing business, we think it will compare most favourably with the work of the American typographer, and we believe this will be the unanimous verdict of our transatlantic brethren themselves.

It is fervently to be hoped that Mr Hailing's specimen book will gain for itself a similar reputation: by its publication he has earned the thanks of all true lovers of the art, and has shewn what one English printer can do single handed.

In one respect Mr. Hailing has been more fortunate than his transatlantic brother compiler. It is well-known that Mr. Harpel, by the publication of the "Typograph" and kindred works, became involved in business difficulties from which we believe he is scarcely yet free; the work of our English printer has fallen upon more fortunate times: every copy of his book was bespoken long before it was ready, and upwards of fifty late applicants had to go without. The "Specimen Book" was on show at Messrs. Field & Tuer's exhibit at the Printer's Exhibition and numerous enquiries were made for copies, the only possible answer being that the edition was exhausted and would not be reprinted.

If thy enemy wrong thee, buy each of his children a drum.

When you bury an old animosity, never mind putting up a tombstone.

Some men give according to their means, and some according to their meanness.

Musicians should not drink. They get into the habit of wanting to stop at every bar.

Keep your eyes wide open while travelling. Better let in a cinder or two than nothing at all.

"The one thing needful for the perfect enjoyment of love is confidence." Same with hash and sausages.

When a witty lady is asked her opinion of moustaches, her reply is that she always sets her face against them.

The paragrapher who labours six hours and a half grinding out five original jokes, and then labels them "Idle Moments," has a keen appreciation of humour.

"How do you pronounce s-t-i-n-g-y?" the teacher asked the young gentleman nearest the foot of the class. And the smart boy stood up and said, it depended a great deal on whether it applies to a man or a bee.

BEWARE!—Young man don't swear. Swearing never was good for a sore finger. It never cured the rheumatism nor helped to draw a prize in a lottery. It isn't recommended for liver complaint. It isn't sure against lightning, sewing machine agents, or any of the ills which beset people through life. There is no occasion for swearing outside a newspaper office, where it is useful in proof-reading and indispensably necessary in getting formes to press. It has been known also to materially assist the editor in looking over the paper after it is printed. But otherwise it is a very foolish and wicked habit.

SUM marry because they think wimmin will be scarce next year, and live to wonder how the crop holds out. Sum marry to get rid of themselves, and discover that the game was one that two could play at, and neither win. Sum marry for love without a cent in their pockets, nor a friend in the world, nor a drop of pedigree. This looks desperate, but it is the strength of the game. Sum marry in haste and then sit down and think it carefully over. Sum think it carefully fust, and then sit down and marry. No man kin tell exactly where he will fetch up when he touches calico. No man kin tell exactly what calico has made up her mind to dew. Calico don't know herself. Dry-goods of all kinds is the child of circumstancis. Marriage is a safe way to gamble ; if you win, you win a pile, and if you loose you don't loose anything.—*Josh Billings.*

A little girl was near the picture of a large number of ships when she exclaimed, "See what a flock of ships!" We corrected her by saying that a flock of ships was called a fleet, and a fleet of sheep was called a flock. A flock of wolves is called a pack, and a pack of thieves is called a gang, and a gang of angels is called a host, a host of porpoises is called a shoal, and a shoal of buffaloes is called a troup, and a troup of partridges is called a covey, and a covey of beauties is called a galaxy, and a galaxy of ruffians is called a horde, and a horde of rubbish is called a heap, and a heap of oxen is called a drove, and a drove of blackguards is called a mob, and a mob of worshippers is called a congregation, and a congregation of engineers is called a corps, and a corps of robbers is called a band, and a band of locusts is called a swarm, and a swarm of people is called a crowd, and a crowd of gentlefolk is called the élité, and a miscellaneous crowd of city folk is called the community, or the public.

ARS ARTIUM SERVATRIX.

Hailing's Circular.

Printed and Published by Thomas Hailing, Oxford Works, Cheltenham, England.

William Hailing, Editor.

No. 9. Autumn, 1881. 1/- per Ann.

TO OUR READERS.

J. J. J., Guildford.—Your suggestion that a wrapper should be issued for the preservation of the *Circular* has been anticipated. Particulars in our next.

S. R., Market Drayton.—Have you tried Parsons and Fletcher's Gold Size to fix your bronze? See "A Wrinkle" on p. 74.

M. J. R., Belfast, W. T., Manchester, and others.—Nos. 2 and 4 are the only numbers of the *Circular* out of print.

T. M. W., Bradford.—You cannot expect us to look with favourable eyes upon a scheme calculated to injure the present *Specimen Exchange*, which is working very satisfactorily. Besides, what do you hope to gain by issuing a book of 150 specimens twice a year instead of one of 300 yearly? You seem to overlook the fact that the greater the number of contributors the more valuable the *Exchange* must be as a work of reference. Take our advice and join "the three hundred."

J. M., Salop.—"Lux e tenebris," light out of darkness; "Ars artium servatrix," art the handmaiden of arts.

We shall be much obliged if our friends will write their names and addresses PLAINLY, as in some of the letters which we receive, we cannot get within a mile of either one or the other.

Stamps of all denominations received in payment of subscriptions to the *Circular*. Two copies will be forwarded to one address in a rolled, instead of a folded condition.

We must ask those of our subscribers who have ordered the re-prints of Nos. 2 and 4 of the *Circular*, to wait patiently.

SAVE YOUR POSTCARDS.—We cannot guarantee appearing to date. Will our friends please make a note of this on the tablets of their memories, and save their postcards?

The Second Volume of our SPECIMEN BOOK is on the way. We hope to have it ready early in 1882. As the number printed is a very limited one, and as it will be impossible, owing to the nature of the work, to issue a reprint, we would advise every one who has made up his mind to become the possessor of a copy, to hurry up, and send on his order without delay. First come, first served! Price 10s. 6d.

SPECIMENS.—We are frequently receiving letters asking us to forward specimens of our work. In the majority of cases the applicants are in doubt what amounts to remit, so we have decided to make up shilling parcels of such jobs as we think worthy of preservation [or emulation?] By these means we shall be enabled to print a few more impressions than are required by our customers, and thus keep a larger collection, more completely satisfying the requirements of our friends, and *preventing some one's back being broken!*

ADVERTISEMENTS.

Whole Page---One Insertion.....	£5	0	0
Half " "	3	0	0
Quarter " "	1	15	0
Eighth " "	1	0	0

Signs of the Times.

A SUPERFICIAL view of the present condition of our trade is, we believe, sufficient to convince the most sceptical that it is rapidly waking up out of the lethe-like slumber it once indulged in. On all hands we see cheering signs of this: signs both negative and affirmative. We do not see so much bad work, and we see more that is really good. Our posting places are becoming more and more attractive, and the young printer may do far worse things than making these places his study. One has less aversion than hitherto in accepting hand-bills proffered in the streets, feeling somewhat more confident that his teeth will not be set on edge by fingering paper like a rasp, nor his sense of the fitness of things shocked by some abortion in "display." These, as we have said, are cheering signs, conclusively pointing to the fact that the public taste has improved; and it behoves every printer to do all in his power to foster this desire for improvement, and to impress upon his customers the fact that money expended in printing which is both "cheap and nasty," is money badly invested. The majority of persons—perhaps without knowing why—will estimate a tradesman by his introduction to them, and will come to the conclusion that if he is content to deal in one thing that is cheap and nasty he will deal in other things of a similar character, and the best thing to do will be *not* to accept his invitation to "inspect his endless assortment of novelties!"

Honi soit qui mal y pense.

SIR PHILIP SIDNEY—"Sidney without stain"—says, "The base measure all men's marches by their own pace." Clarendon says, "If our credit be so well built, so firm, that it is not easy to be shaken by calumny or insinuation, envy then commends us and extols us." We are led into these reflections by noticing the manner in which a few of our typographical brethren try to discount the quality of the work we turn out, and the motives that prompt us in our endeavours to raise the status of the trade. Some of these envious folk have gone so far as to doubt the fairness of the adulatory criticisms of our work which appear in the trade journals. They say that they could do better work themselves! We cannot congratulate these individuals upon the possession of such a spirit. If they will endeavour to look at the matter impartially we think they will see that all the way through our venture we have refrained from laying claim to what is called *genius*. On the contrary, we have again and again assured our readers that what we have done—little enough, alas, we know—has been accomplished by sheer hard work of hand and brain. And knowing this we have been led to believe, and to express the belief in these pages that the average printer possesses the power of making himself something more than that, if he will only let petty jealousies die, and buckle to his work as though his whole heart and soul were in it. Besides this, we think we have acted unselfishly. The little we know has been and still is at the service of the trade, and we look for no other reward than that of seeing, as the years roll on, our craft more and more prove itself worthy of the title of "the art preservative of all arts."

"Independent."

THIS is a word that has unsurpassable charms to the multitude. To be "independent" is to be released from care and anxiety as to where to-morrow's dinner shall come from. To be "independent," again, is to be intellectually free from bias. Therefore the charm clinging about the word. So that to talk about an "independent" man is to limn an individual who, like the gods, is to be envied. But the other day we came across an advertisement of a paper devoted to the printing and stationery interests, which was designated the "*Only* independent trade journal." It set us wondering. If this paper, hailing not a hundred miles from Ludgate Hill, is the "*only* independent," what then ails *Hailing's Circular*? It is true we are not above taking subscriptions and advertisements, but as our long-titled friend seems tarred with the same brush we shall claim level pegging on that score. Yet it is possible that the claim to be the "*only* independent" rests upon an intellectual basis. If so, we again ask What have we done? We give our friend credit for speaking out plainly, but we protest against his styling himself "the *only* Jones!"

The Printers of the Future.

WE have great pleasure in "lifting" the following article on "The Education of Apprentices" in a recent number of the *Printer's Register*. We are told that "printing is a trade, or rather an art, of which the theory is simple, but of which not much can be learned from books. The difference between a good printer and a bad one lies chiefly in the difference between a man with artistic genius and a man without it."

If, as Carlyle has it, genius is only another name for energy properly directed and a capacity for hard work fully employed, then we need not despair for the future. Good printers can be produced as certainly as good scholars. But we must begin at the beginning. We must start upon a sound and well-defined system. We must educate our apprentices.

The time was—and not so very long ago—when the apprentice was regularly taught by a journeyman. Now he is allowed to pick up his trade how and when he may. As soon as he knows the boxes, he is expected to earn money for his master; and the consequence is that, in the majority of instances, he learns only half his trade, and when he has served his time, turns out to be little better than a mere type-lifter.

If we are to have good artistic printers we must alter this no system altogether. We must take our apprentices from a better class, and insist on their acquiring a full and intelligent knowledge of their art.

In a great printing house, not far from Fleet Street, such a method of bringing up apprentices has long been practised, and that, too, with great success. The apprentices are not only taught to pick up types, but they go through the whole course of printing—with some things, as cricket, rowing, music and art lectures, in addition. This is somewhat too motherly a plan; but it is undoubtedly better than the careless, care-nothing, hand-to-mouth method into which many modern printing offices have been allowed to fall.

Printing is becoming day by day a more indispensable adjunct to commerce and social life. This fact, in some degree, accounts for the general mediocre character of the work produced. We try to do too much and to do it too quickly. Good printing, consequently, is more rare than it should be. In these latter days we pride ourselves somewhat upon the artistic tendency of our teaching. I fear it does not extend to the printing-offices.

I would have—speaking as an author and journalist—every compositor acquainted with the principles of composition, the right mode of punctuation, and something more than a mere smattering of the modern and classic languages. To improve the journeyman, however, we must begin with the apprentice. There would be no great difficulty, I take it in teaching every apprentice, to the composing art of the calling, Latin, French and shorthand. The acquisition of these should be insisted on, and classes for their study might easily be organised in every office of importance. The educated compositor would earn higher wages, and artistic printing would soon be *sine qua non*, an indispensable condition to success. In seven years, we should have a body of compositors capable of performing the best work, and taking a living loving interest in it. Journalists would be able to send in their copy in shorthand; and just imagine what a saving of time and labour would result!

I might enlarge upon this topic, but I content myself with a few suggestions here submitted, feeling certain that intelligent master printers will not allow them to be made in vain. I may possibly, with your permission, return to the subject, and meanwhile invite the opinions of such of your readers as admire good printing and believe in the wholesome influence of thoroughness in everything.

Hailing's Specimen Book.

"PRINTERS who love their art, and were disappointed in obtaining a copy of Mr. Hailing's first book of specimens, will, we are sure, be pleased to know that steady progress is being made with the second volume, spoken of in our last issue. As an earnest of what may be expected Mr. Hailing has forwarded copies of the title page of the new volume—one of which, in a plain oak frame on Messrs. Field & Tuer's stand at the trade exhibition attracted considerable attention from printers—and we think our opinion that it is the neatest and most artistic as it assuredly is the handsomest piece of letterpress designing and printing that has ever issued from the Oxford Works, will also be the opinion of those fortunate enough to secure copies."—*The Paper and Printing Trades Journal.*

A Wrinkle.

BRONZE work is very seldom what may be termed as thoroughly satisfactory work. Its failure, with us at least, for a long time rested in our inability to fix it firmly on the paper. Of course we were aware that rolling was the most reliable remedy, but as we did not happen to have a rolling machine, nor the inclination to invest in one, we went in search of a substitute, and here it is: Work the forme with gold size and apply the bronze in the usual way; when the number required is completed, simply take all the rollers off the machine, clean the forme, *but don't disturb it*, and run the sheets through the machine again off the clean forme. The appearance of the work is so greatly improved by this process that we get better results from bronze at 3/9 per lb. than we could get under the old system from bronze at 20/- per lb. We use that supplied by Mr. Fredk. Wesselhoeft, of 4, Falcon Street, Aldersgate Street, London.

New Lines.

IN this number of the *Circular* will be found a few new things which we venture to think will commend themselves to every practical printer. On the first page will be found the Tudor Black from that well-known firm Messrs. Miller and Richard, who very kindly engraved the head-line and initial letter, thus enabling us to present to our readers an unbroken and characteristic page. Following this is the Nonpareil of the same series, below which, we believe, it is not intended to go, although, as will be seen by Robert Collyer's poem on "Saxon Grit," the letter loses none of its legibility by being reduced. The border surrounding Collyer's lines and the the Sun Machine advertisement is a Florentine combination, from the foundry of Messrs. J. G. Schelter and Giesecke, Leipzig. Those of our readers who have not seen the prospectus of the border, printed in colours, as sent out by the firm, cannot do better than write for the same. Powell and Son are the London agents. The initial letters are Messrs. Miller and Richard's, and the line, "Otto Silent Gas Engine," in Messrs. Crossley Brothers' advertisement (used also in other places) is an Ornamental series from Messrs. Stephenson and Blake.

Where the Shoe Pinches.

VERY few of us take the trouble to argue out for ourselves social, political, or religious problems. We move amongst a certain "set," attend a certain church or chapel, take in a certain newspaper, and allow others to do the thinking for us. The mischief arising from this state of things is manifested in the inability of numbers of men who are totally incapable of looking at a question from different standpoints, and who are therefore as easily moved as the pawns on a chessboard. And then, following this ceasing to think for themselves, comes a condition in which they are guided by impulse to snatch at present good—killing the goose that lays the golden egg—and in their anxiety to "get on in the world," miss the only path that leads to it. Here are two or three sentences from the Chicago *Stationer and Printer* which are not altogether out of place on this side of the Atlantic.

Every man should strive to put a high valuation upon the business in which he is engaged. Work not only to make *some* profit, but work to make the *most* profit. Take a pride in your work. Have pride enough and sense enough to maintain good instead of cutting prices. . . . A man's hardest competitors are not those who understand their business, but those who know the least about business. The business and the social world ought to recognise the fact that men who give their work to a man who works for nothing, and who can not be doing a legitimate business—whose failure is only a matter of time—are equally criminal with him . . . The curse of business is a set of men who have no capital of their own, and having nothing to lose, cut and slash mercilessly. The honest business man, whose capital and reputation are both dear to him, and who intends to pay his debts, suffers at the hands of these unprincipled slashers, who have no method or system in taking in work, and who *guess* both as to the cost of production and the probable profits. An honest man who does business on the *guessing* plan, is almost as bad as the unprincipled slasher. There are too many of these guessers. . . . A dirty printing office always strikes a customer unfavourably. Either the proprietors are unable to hire any one with a sense of cleanliness about him or they are slovenly themselves. It is an idea of the dark ages that a printing office should be a dark, dingy, uninviting hole.

"'Tion!"

ONCE upon a time (so many years ago that we won't stay to reckon them up) we shouldered a rifle in H.M.'s volunteer force. Our drill-sergeant was as sharp as needles, and he succeeded in making the entire company nearly as sharp as himself. There was nothing about him that "lagged superfluous on the stage." But while, like ourselves, he had volunteered to assist in slaying the Queen's enemies, he was also given to "murdering her English;" for when, after having "fallen in," he wished us to be very attentive, he used to shout out the mangled remains of the word prefacing this paragraph. And woe betided the man who did not give him his entire "'tion." And so, without any further delay we would call "'tion" to the following timely advice from *The Printing Interest*, New York.

We do wish that printers would regard their avocation at a higher rate of valuation. It would not only be for their pecuniary interest; but exalt the character of the trade to a standard of importance that would be recognised, in the business world, as entitled to better remuneration to the hard working and overtaxed members of the craft.

Many engaged in the business sell their products too cheap. A not inconsiderable number of *these many* are not sufficiently educated into the value of their products to obtain a consideration to which they are justly entitled, in comparison with the other manufactured requirements of business men.

Reflecting upon the necessities of the business world, what avocation, what mercantile, or any other established business—whether corporate or individual—can be pursued without the printer's press and the printer's ink? The greatest and lordliest of the monopolists of the country require our services. They should pay for them in the same ratio that they would for a case of obstetrics, in which nearly all of the skinflint customers are (occasionally) involved. A *full appreciation* of the value of the art, by those engaged in it, will remedy all the evils that now depress its condition.

Sometimes, in the political world, a small party holds the "balance of power," and have more influence in the direction of political events than either of the larger opposing contestants for party plunder. *We* hold this power, in its relation to other business interests—and why not enforce it?

In the discussion of this subject, however, we do not wish to place ourselves on a parallel with the tricky politicians; but to impress upon our readers the important fact that the business that we are engaged in is one that is indispensable to the industry of the world; indispensable to its progress; indispensable to it education; indispensable in every application to all the actual requirements of business life; why should it be sold at an unremunerative price?

If printers will fully appreciate the value of their trade they will be more justly appreciated by those who require their services.

When Greek meets Greek.

LOOKING over our exchanges, preparatory to getting this number of the *Circular* to press, we came across an engraving entitled "Repose." The subject is very simple: a young Italian woman, leaning in a dreamy manner, against a pillar. It struck us, however, that had we been at the "christening" of the picture we should have suggested "Laziness" to be the more appropriate title. Of course it may be said that it all depends how, with what eyes, the picture is looked at, and this we readily allow, especially as it leads us up to what we wish to say a word or two about, and that is the attitude assumed by one, at least, of our English typefounding firms towards American productions. It is certain that America is supplying the English printer with things that he has long been in want of. Is he to be condemned for taking advantage of the supply? Rather, it seems to us, that owing to their love of "repose," or their "laziness," the English typefounders are allowing Americans to steal a march upon them. We append a few remarks from the *Typographic Advertiser:*

The man who is satisfied with himself and his attainments should be wrapped up in the cerecloth of his self-conceit and be hid away on a mummy-shelf. His part in the world is done; the world does not want him any longer. He "lags superfluous on the stage"—*vide* Sam Johnson, and so stands in the way of men who desire to push on. The author, the artist—the preacher, the printer—the type-founder, the what-not—who does not persistently reach forward and continue to "add to his virtue knowledge," inevitably becomes mummified, and fit only to be laid among the innumerable piles of things forgotten.

We are provoked to these sage aphorisms by some old-fogy carpings in two late foreign typographic periodicals,—one German, the other British. The original productions of American type-founders stir their bile as badly as a red bandana excites a bull, and they run full tilt at them as if our new beautiful type, ornaments, and borders were printers' enemies that deserved instant extirpation.

Lithographers have been cheapening and improving their processes, and heightening the beauty and attractiveness of their products: and have consequently infringed largely on the typographic domain. We innocently supposed that, by enabling printers to adorn their work with elegant designs in type and borders, we deserved hearty commendation rather than censure. Time was, it is true, when American founders depended on the Old World for new styles in printing types and ornaments; but "westward the course of empire" took "its way," and now the New World furnishes the Old with type-designs undreamt-of by Koster or his multitudinous European successors. By dint of brain and hand have we toiled through long and weary years to reach the excelling point in type-founding; and if, in doing this, we have left a world of self-complacent type-folk behind, it is but the result and confirmation of the law of progression. We do not intend to stop until there are no more type-worlds to conquer.

Tidings of the Trade in Town.

From Our Own Correspondent.

PRINTING.

JUST at the present moment no one seems to be in a position to state very accurately the exact prospects of the season's trade. Some aver that "we flourish," whilst others are equally positive in exclaiming that "we fail." How to reconcile these conflicting statements remains somewhat of a puzzle to the majority of those who are expected to record the movements of masters and men, and no very clear idea of our immediate position and prospects can be obtained by a study of contemporaneous trade literature. To my mind the situation is much more satisfactory than it has ever been during the past five years, and I am strictly

within my province in looking forward to a better and more profitable period next season. True, there are a large number of compositors still unemployed; but this fact is mainly due to the action of the London Society of Compositors, and not, as may be supposed, to a return of the unfortunate state of depression with which, in the three previous years, the trade has been afflicted.—There is, as many of my readers can testify, abundance of work in the provinces, but the abolition of the old rate of "travelling relief" has precluded the possibility of many men availing themselves of the opportunities now offering. I mention this in order to dispel the uncomfortable feeling which obtains in some quarters—a large number of printers and others looking upon the returns of the London Society as an absolute and irrefutable argument in favour of the theory of depression. As showing how little reliance is to be placed on the Society's reports, as indicators of the state of trade, it is interesting to note that the books of the London Machine Managers' Association have, in some weeks, been altogether clear of out-of-work members, and in others the total has been very small indeed. This points to but one reasonable conclusion, and that the reverse of gloomy. Everything considered, then, I feel justified in reporting business as being, if anything, above the average of the last five years.

STATIONERY.

The heart of the Stationer rejoiceth, for a season of prosperity is upon him: everywhere preparations are being made for the Christmas trade, which may reasonably be looked forward to as a large one. Commercially, the year 1881 has been a success, and few indeed are the cries of dissatisfaction, as compared with those uttered in previous years. Manufacturers and wholesale dealers have done a wondrously good Christmas card trade, and it is to be hoped that the retailer will also reap his share of benefits as the festive season approaches. Since last March I have had to sit in judgment upon the efforts of some two or three thousand Christmas card artists, and I may say that in no former year do I remember so large and withal so fine a display as that now made by the combined firms who specialise this class of work. In many cases I had early opportunities for inspecting the artists' original designs—apart from those publicly exhibited—and I have watched the issues through their various stages, until the sixteen or twenty colours have been worked, and the picture completed. This being so, I am in a position to state—for the satisfaction of all true disciples of Senefelder—that the lithographers frequently improved and enlarged upon the artist's work, thus rendering admittedly-excellent pictures more presentable, and more in accord with the rules of true artistic perfection. Whilst pleased to observe that the lithographer's art advances, rather than retrogrades, I am yet sorry to find that our home trade is much neglected, and that much of the English Christmas card work is still executed by foreign workmen. There are one or two notable exceptions; but the percentage is very small when compared with the full totals of production. The United Kingdom can now boast a fair number of really good chromo-lithographic establishments; and it is to be hoped that a little more attention will be paid by manufacturers to the claims of our own national industries. Properly cared for, the art would soon flourish here. This would enable us to act independently of the foreign producer, whilst stocking our markets with a larger proportion of essentially English Christmas Cards.

BOOKBINDING.

So far, the crop of new books has been above the average, and the bookbinding section, as a consequence, has been actively engaged in catering to the requirements of the publishers. There have been no remarkably extensive "runs," but the demands have been continuous, and the book-season is likely to prove a bonanza to more than one enterprising house. I know of several instances where the men are working late every night in order to keep level with the extraordinarily large influx of work. This speaks volumes *(no pun)*, and promises well for the remainder of the time intervening between this date and the month of March, 1882.

And now, having briefly summarised the chief features of the three leading trades at the present moment; and as I shall not have another opportunity, this year, of addressing the readers of the *Circular*, I may be permitted to lift aloft my glass of salt-and-water*—a beverage to which I am partial—and with the sincerity engendered of increasing respect for the Allied Traders, pass a seasonable compliment in the following terms:—

> ♣ May the Purse of the Paying Subscriber be as distended as the belly of the fattened ox, and as long as the staff of old Santa Claus!
>
> ♠ May the Yuletide find him Happy, Peaceful, Contented and fully satisfied with the results of a Fruitful Year of Labour!
>
> ♠ And may he, in the New Year, and in the New Years which are to come, remain among us in Health, Wealth, and Prosperity,
>
> ♦ Conscientiously catering to the wants of his Patrons, and contributing his mite to the support of they who labour continuously in an endeavour to protect his interests, to his perpetual profit!

Faithfully yours, F. J. P.

* O! shade of Old "King Kriss" and the wassail bowl! Yes, you may "lift it aloft," if you will only promise to keep it there.—Ed.

The Trade in Western Australia.

From Our Own Correspondent.

READERS of the *Circular* may find some interest in hearing somewhat of the special business they pursue, as it obtains in Western Australia. It may be premised that our whole population only amounts to 30,000, and these are distributed mainly over a narrow tract of sea-board—the north-west, west, and south of a territory so large that England could be lost in it. We have the largest area, but by far the smallest population, of the Australian Colonies. The Government has an office for doing its own printing; and a branch of it is under the control of the Surveyor-General for litho and photo-litho work, in producing plans of town sites, surveyed portions of the country, etc. One other office does a little lithography, but the lack of sufficient work to keep an office going makes this class of work expensive; and further, there is only one man in the colony, that I know of, who is able to engrave the plates from which to obtain transfers. Many merchants get their bills of exchange, invoice headings, etc., engraved and printed either in England or in the more populous Colonies. It will be seen that the letterpress printer has no public work in consequence of the Government doing its own, but that his field is slightly widened by the absence of facilities for lithography. The issue of a newspaper, combined with jobbing is common to all the offices. The Government office alone has steam power, one office has a very good double royal machine, another has an antiquated machine not used, another has just imported a light demy machine, and another has a treadle-platen machine. These are all that are held by private offices. Of most of the work performed it may be affirmed that Mr. Tuer would not let it pass for the *Specimen Exchange*. I do not know of any hands out of work, and that may, I presume, be taken to indicate a good amount of business. The chief man in each of the older offices obtains about 8/- per day; one or two journeymen receive 6/- or 7/- per day; and the rest are apprentices at sums varying from 4/- per week and upwards. There is no definite term of apprenticeship; and the general prosperity of sober families leads them to place their sons at a trade when a less degree of general prosperity would force them to become mere labourers. The effect of this is that finding apprentices plentiful offices often dismiss the newly-made journeyman, and take in his place a cheap apprentice. But for the pressure of work at the Government office there would be now several journeymen asking 6/- to 8/- per day—but unable to get work.

One newspaper is issued twice a week, all the rest weekly; so that there is very little night-work for the printer; and as our climate is about the most salubrious in the world, the occupation of printer can scarcely be said to be detrimental to health. A consumptive workman, whose life in England would be a very short one, might here find prolonged life, and live in comfort if he could obtain work, but from the causes mentioned above this is by no means certain. A single man can have board and lodging in our metropolis for 15/- or 16/- per week. A married man can have a cottage of four rooms, not far from his office, at 5/6 to 8/- per week. On being "nominated" by some one here he can have his passage paid from London to our port only 12 miles from Perth, and under certain circumstances a grant of land will be also made to him. A sober man—and no other should think of coming here—might live in his own house in a short time, if content to live frugally. There are two Building Societies in the Colony that advance money to the workman to enable him to build. A few days ago a driver of a delivery cart bought a cottage for £125; raising £100 on the security of a house which he had previously bought! The Government school at 6d. per week affords good educational facilities, which are supplemented by private schools. As we are near to the countries producing tea and sugar—and freights are comparatively low in consequence of our sending them sandalwood and horses—these daily necessaries are not very expensive. Meat is very much lower than with you; but there is a material advance in prices of clothing and provisions that have to be imported. There are many who complain of the state of trade; but my belief is that the Colony really progresses: and that those who will use brains and hands diligently may easily prosper if they let drink alone.

WEST AUSTRALIA.

American Model Printer.

Just as we were going to press we received a letter from Mr. W. J. Kelly, editor of the *Model Printer*, announcing some important changes in the management of this excellent trade organ. Commencing with Vol. 2 it will appear six times a-year, and the subscription 8/- post-paid. The specimen supplements will be increased.

Frederic Wesselhoeft

Having completed his arrangements with some of the first Continental Houses, begs to solicit the orders of his friends and the trade in general for the supply of

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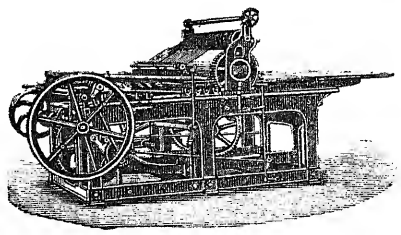
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Original Manuscript London Letters,

At rates as for letters by the manifold process.

High-class Literary Work—including Reviews of Books, by specialists; Articles on Travels, Customs, etc.—upon special terms.

The entire working of this Press Agency is under the control and personal supervision of its Founder, MR. FRED. J. PROUTING, and has hitherto given very general satisfaction, as may be judged by appended

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"Cannot fail to please."
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"Will prove exceedingly valuable."
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"Characterised by clear, vigorous and incisive writing, combined with the highest literary finish."
"Written with a due regard to the particular class of readers to which the paper concerned addresses itself

Special for Christmas, 1891.

Under the title, "King Kriss: an old Friend in many Lands," I am preparing an original article on the manner in which the Christmas Festival is observed in various parts of the world. The *nucleus* is contributed by my own agents and correspondents, whose matter I shall personally edit and in part re-write. The article, which, as I am assured, is likely to form a welcome addition to the general store of Yuletide literature, will occupy about three columns in brevier, and will be sent out in manuscript, at a charge of 21/- One paper only in a town will be supplied. It is therefore requested that applications be made forthwith, as I shall attend to enquiries strictly in the order in which they arrive, and will not be held responsible for any annoyance which may be caused by dilatoriness in taking proper notice of this intimation. Faithfully yours, FRED. J. PROUTING.

9, Curzon Street, Murray Street, London, N.

HAILING'S CIRCULAR.

PUBLISHED QUARTERLY. ONE SHILLING PER ANN.

No. 10. SPRING, 1882. VOL. I.

MISERERE.

PRINTERS are, there is no doubt about it, the best abused men in all creation. On every side one hears the exclamation, "It's the Printer's fault!" The reason for this is not far to seek. Printing is still, to many, "a mystery," and thus it comes about that while the poor Printer is often condemned for sins not his own, he is daily expected to achieve impossibilities. The troubles that harass him are unknown to the Tailor and the Shoemaker, simply because people generally have some slight knowledge of these trades, and are less extravagant in their demands. The first thing exacted of a Printer entrusted with a piece of work, is, "When will it be ready?" It's no use saying, "Oh, in a day or two;" the exact hour must be named, because the customer is in urgent need, "not having one to go on with," etc. The time is named, and then, sharp to the minute, the Printer hears that oft-repeated question, "Well, got my things ready?" No, they are not ready. Says the Printer, "I had no idea the manuscript was so bad; my men had great difficulty in reading it. Besides I didn't think you were going to keep the proofs half a day and then send them back with so many alterations marked in them that it was as bad as having to do the work over again." Alas! of little avail. The customer listens calmly, and then, with an incisiveness which still further opens the poor Printer's bleeding wound, asks, "Then *when* may I expect my things?" There he stands like a convicted culprit, not daring to make another promise; but his customer compels him, and happily this time he pulls through, in defiance of a squabbled page, and a severe frost which binds the rollers up as hard as iron, and transforms the ink into something approaching sealing wax. "Climatic influences" are not altogether contemned by printers. It may be thought by those not in the trade that we are overdrawing our picture. But we have no desire to do so. It is well known among Printers that some people, instead of properly preparing their manuscript, will send it off in its crude state and do their corrections in the proofs, because "*it is so much easier!*" Here is a case in point of recent occurrence. "I shall want some of these lines in heavy type." "Are they marked?" "No; I'll mark them in the proof." We could cite more extreme cases, but hope enough has been said to induce those who are outside of the Printing trade to be more considerate towards those who are in it. We are justified in saying that Printers are as industrious, honest, and truthful a body of men as it is possible to find; and yet, if we were to credit the accusations brought against them, we should be forced to look upon them as the most abject wretches in existence. No, dear reader, if you are one of the many who are suspicious of Printers, we can assure you, if you look your suspicions dispassionately in the face, that they will be found to have no foundation. If he asks ten shillings for doing a piece of work, it is pretty sure to be worth it; and if he promises that the work shall be ready in a couple of days, be sure that he has honestly made up his mind to fulfil his promise. How otherwise, in these days of close competition, could he hope to build up a business? He knows that a customer's first and last consideration is—"Where shall I go to get the best value for my money?" and he proceeds with his work accordingly. This is conducting business on business principles, and it is generally successful. Supposing, however, he so far "lost his head" and tried to "get on in the world" on the opposite tack, doing his work indifferently, and expecting his customers to stick to him out of personal regard—because he is an active member of This or That—or because he has a large family, etc., etc.? What would be the consequence? A very natural, and the only one—a rapid decline and *(dis)*honourable appearance in the *Gazette!* Take heart of grace, then, O ye customers that, *for their own sakes*, if from no higher motive, Printers will take care of *your* interests.

A PRINTER'S PROTEST



BY A TYPO.

WHY don't people form their *a*'s,
And finish off their *b*'s—
Why do they make such crooked *c*'s
And such confounded *d*'s?

Why do they form such shocking *e*'s
And *f*'s with ague-fits?
Their *g*'s and *h*'s are too much
For any printer's wits!

What a human eye is without sight
Is an *i* without a dot;
J's are such curious, crooked things
We recognize them not.

K ought to stand for kussedness
But comes in well for kick,
L's and *m*'s are mischievous,
While *n*'s just raise Old Nick.

O's are rarely closed at all,
And *p*'s are shaggy things;
Q's might as well be spider legs,
And *r*'s mosquito wings!

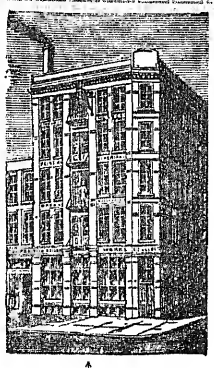
Some people make a passing *s*,
Who never cross a *t*,
Others use the self-same strokes
To form a *u* or *v*.

W's get strangely mixed,
X's seem on a spree,
Y is a skeleton on wires—
Zounds, how we swear at *Z!*

& yet, just think, what typos get
From drivers of the quill—
They call us such a careless set
And scribble on at will!

Well, they will scribble, and we must swear,
And vainly try to please,
Till they go back to school and learn
To make their *a*, *b*, *c*'s!

Albany Press and Knickerbocker.



FREDERICK ULLMER,
1825.

ULLMER AND WATTS,
1845.

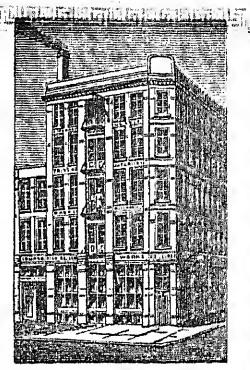
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Printing Machines, Albion and Columbian Presses,

COMPOSITION ROLLERS, PAPER CUTTING, PERFORATING & PAGING MACHINES

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Near the Farringdon Street Station of the Metropolitan Railway, LONDON, E.C.



Composition Roller Works.
Letter Press, Lithographic, and Bookbinding Material Manufactory.

The "Minerva" Treadle Platen Machines.
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Label Cutter Guide, or Spring Back for Labels and Small Work.

Round Hole Treadle Perforating Machines.
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Superior Iron Roller Moulds.
Several Second-hand Roller Moulds
Roller Composition ready for use.
Rollers Re-clothed with great punctuality.

Bookbinders' Arming Presses and Machinery.
Brass Type.
Stationers' Materials.

Stereotype Apparatus, "Paper Process."
Demy Quarto, £8 8s. net.
Demy Folio, £10 10s. net.
Complete.

The Improved 'Standard' Cylinder Printing Machine

WITH OR WITHOUT FLYERS OR TAKING-OFF APPARATUS.

Adapted for all Classes of Work—Fine Book or General Jobbing. Average Speed of these Machines, 1,000 to 1,200 per Hour by Hand, Steam, or Gas Power.

A LARGE NUMBER NOW IN USE. SEE TESTIMONIALS IN NEW ILLUSTRATED LIST.

☞ GREAT STRENGTH AND DURABILITY! SUPERIOR MANUFACTURE! ☜

Will print with equal clearness from a Broadside to a Script Circular or Card. See Two-Coloured Machine List, worked on a Demy Improved "Standard" supplied in 1876, by Mr Clay, of 43, Stamford Street, London, S.E.

The Prices include Fly-wheel attached for Hand-Power, Stop for Cylinder, Wood Foundation Frame, Blanket, and Two Sets of Roller Stocks. Steam Apparatus is charged extra.

NET PRICES OF IMPROVED "STANDARD" MACHINES.

SIZES.	To Print a Sheet.	Size of Table.	Without Flyers.	With Flyers.
	in. in.	in. in.	£ s. d.	£ s. d.
Demy Folio, for Hand Power	17 by 11	19 by 16	35 0 0	45 0 0
Foolscap Broadside, for Hand Power	19 ,, 13	21 ,, 18	40 0 0	50 0 0
Crown Broadside, for Hand Power	20 ,, 15	23 ,, 20	50 0 0	60 0 0
Demy ditto ditto	23 ,, 18	26½ ,, 24	65 0 0	80 0 0
Double Crown ditto	30 ,, 20	35 ,, 25	90 0 0	105 0 0
Double Demy ditto	36 ,, 23	40 ,, 28	120 0 0	135 0 0
Double Royal ditto	40 ,, 28	44 ,, 38	140 0 0	155 0 0

If credit is required, 10 per cent. will be added, the above being the lowest net prices.

Treadle Motion fitted to Demy Folio and Foolscap Broadside at £3 net extra. Crown or Demy—Double Action Treadle Motion £8 extra.

The "Standard" Machines are made from entirely New Patterns, the side frames of which are now arched, and the name "THE STANDARD" cast thereon. The best quality of material is used, and New Machinery has been specially erected for their construction. The "Standard" Machines are strong and not liable to get out of order; they are very easy to work, and anything in the way of complication avoided, so that persons totally unacquainted with Machines have perfect control over the working of them, also many improvements have just been added, and for these, combined with great care in Manufacturing, they can be thoroughly recommended as a serviceable and well-finished Machine.

THE ABOVE MACHINES ARE MANUFACTURED AT THE "STANDARD" WORKS ONLY.

Intending Purchasers should inspect these Machines in course of Manufacture at the Works.

ENGINEERING AND REPAIRS UPON THE PREMISES.

SUPERIOR LITHOGRAPHIC PRINTING MACHINES

Shafting, Riggers, Speed Pulleys, &o,, fitted. Estimates on Application.

Agent for Crossley Brothers' Patent Atmospheric Gas Engines, Silent or Vertical

The "Bisschop" Gas Engines, One-Man power £25, One and a half-Man power £30, Two-Man power £35.

Competent Engineers sent out for Fitting-up or Repairs to Gas Engines.

PRINTING MACHINES AND PRESSES TAKEN IN EXCHANGE

NOW ON SALE—Some excellent Second-hand Machines which have been taken in exchange for New Machinery, Wharfedales, Standards, and Mains—Double Royal, Double Demy, Double Crown, Demy, Crown, and Folio; also a Double Crown Perfecting Machine; Demy Folio Platen, by Furnival and Co.; Demy Folio "Liberty"; Demy Folio "Minerva" Cropper, nearly new; Crown Folio "Cropper"; Crown Folio "Bremner" Platen Machine for Treadle and Steam, by Harrild and Sons, equal to new, in use about 15 months; Crown Folio "Bremner" Platen Machine for Treadle and Steam, in excellent condition, Foolscap Folio "Empire" Treadle Platen Machine by Powell, in good condition; and Foolscap Folio "Cropper"; also Presses, Cutting Machines, &c., &c.

☞ SEND FOR LISTS ☜

NEWSPAPER AND JOBBING OFFICES FURNISHED COMPLETE. PRINTED ESTIMATES FREE.

ILLUSTRATED PRICE LIST OF NEW MATERIALS AND MACHINERY.
SPECIMEN BOOK OF TYPE, embracing the most Modern Faces, with Weights and Prices.
CATALOGUE OF SECOND-HAND FOUNTS, Priced.
LIST OF SECOND-HAND MACHINERY, PRESSES, &c.
SPECIMENS OF WOOD TYPE.
} FREE ON APPLICATION.

To Cash Purchasers a Liberal Discount allowed. Valuations made with great care. Terms upon application.



Manufacturer and Shipper of every description of Machinery and Material used by Printers, Stationers & Bookbinders.

Machine Blankets.
Imperial Cloth with Glazed Surface for Fine Work, 46 in. wide 3/6 per yard.

Imposing Surfaces and Frames of every Size.
Several Excellent Second-hand Surfaces and Frames on Sale.

Frames and Case Racks.
Printers' Joinery in all its Branches.
Cases of the best made Birch or Teak.

Brass Rule of the best make.
Fancy, Waved, and Ornamental Brass Rule.
See Specimens.

Composing Sticks.
Leads 4, 6 and 8 to pica.
A large Stock on hand.

Wood Letter of the Newest Design.
Superior Manufacture.
New Broadside Borders and Corners.
Specimens forwarded.

"Standard" Brass Rule Cutter, will cut a Nonpariel thickness, 32/- net.

By Her Majesty's Royal Letters Patent.

THE NEW

ANGLO-AMERICAN "ARAB"

PATENT

PLATEN PRINTING MACHINE.

Price with Steam Gear and all Requisites—Foolscap Folio £45.

INK FOUNTAIN, £3 EXTRA.

The South Kensington Patent Museum Authorities have selected the Anglo-American "Arab" as the most modern against the most ancient machine.

5, 6, & 7, Ludgate Circus Buildings, London, May 13, 1881.

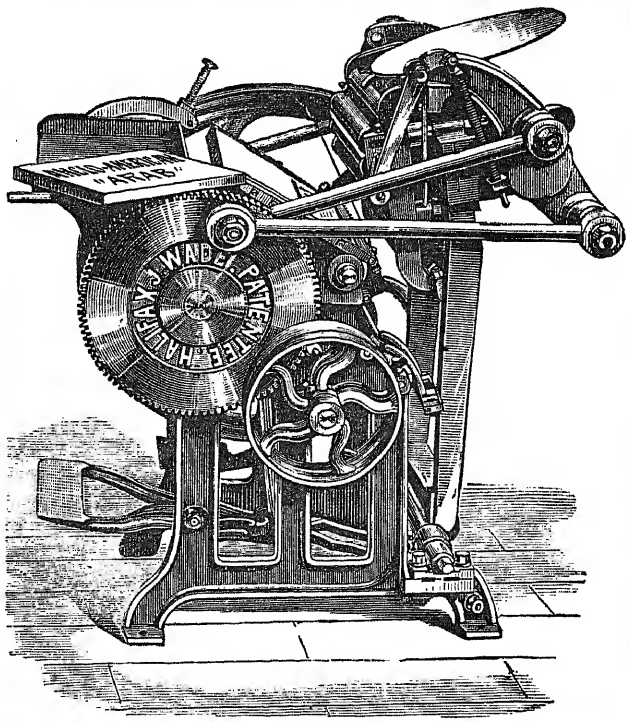
Dear Sir—We think we have now had the Anglo-American "Arab" long enough to be able to form a correct opinion of its capabilities. We are in every way satisfied with the machine, and can confidently say that, within our knowledge, there is no stronger or better built Platen Machine yet in the market. We never feel afraid to put on a solid forme to the full capacity of the platen. There are not many Foolscap Platen Machines that we would venture to work a solid Foolscap forme on. Yet we never hesitate to do so on your Anglo American "Arab"

We are, Sir, yours truly,
PAGE & PRATT

London Works, Paternoster Row, Moor Street, Birmingham. May 23, 1881.

Dear Sir,—We are very well pleased indeed with the three machines you have supplied. The last, the Anglo-American "Arab" is very superior to the other two. We find we can do the very finest work without the slightest difficulty. We cordially recommend it as a first class machine for best work. We hope to give you an order for two more shortly.

Yours faithfully,
CUND BROTHERS.



Norwich Street, Fakenham, May 24, 1881.

Dear Sir,—Having now had the Anglo-American "Arab" in constant work since March, on every class of work, from small card to full foolscap folio forme, I can conscientiously say it has in every respect exceeded my most sanguine expectations, the rapidity with which jobs can be put on and made ready is marvellous. The improvement it has effected in my work has secured me many new customers, and I feel certain it would have been impossible for me to have got through with the increase of my business without it. It is the "pet of the office," and the admiration of the many visitors who call and see it.

Yours truly,
T. J. MILLER, Junr.

Caxton Works, Hyde, May 24, 1881.

Dear Sir,—We are much pleased with your Anglo-American "Arab." Having other small platen machines in our printing room, we have the best opportunity of comparing it with those by other modern makers. The Anglo-American "Arab" is well fitted and finished, and is in our opinion, the best small platen machine in the market at the present time.

Yours truly,
CARTWRIGHT & RATTRAY.

Specialties of the Anglo-American "Arab" Printing Machine.

Impression Lever—The Impression Lever or "Striker" is on the left-hand side of operator, and can be thrown on or off instantly, at any position of the Platens.

Platens—By a new method of working the Platens, the "dwell" of the type on the paper is twice as long as other machines of this class, thus saving severe strain with heavy formes, giving full and clear impression.

Feed- Swivel feeding guides with holes drilled for pins, superseding paste and reglet; these guides will be found invaluable for accurate and quick working.

Sheet Holder or "Gripper"—Adjustable Spring at right angles.

Blanket Holder—Ratchet motion, same as cylinder machines.

Brake—Combined brake and strap guide, stops the machine instantly. Also other improvements of great value.

INVENTOR, MAKER & PATENTEE,

JOSIAH WADE,

HALIFAX.

CROWN WORKS, HOPWOOD LANE,

THE SUN

Gold Medal, Sidney Exhibition, 1880.

PRIZE MEDALS:

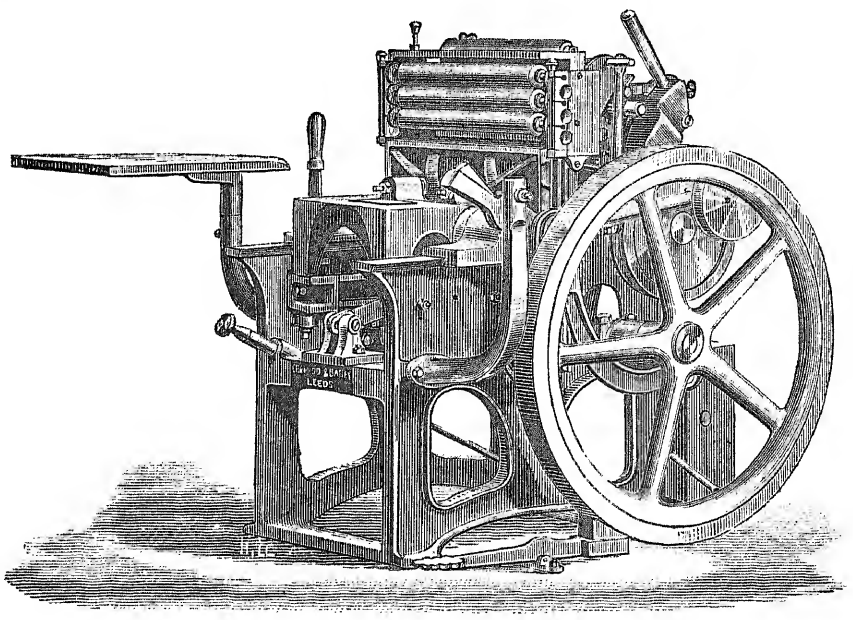
York Exhibition, 1879. Paris Universal, 1878. International Exhibition, Philadelphia, 1876.

AWARDED TO

THE "SUN" MACHINE

Copy of the Judges' Report on the Philadelphia Award:

"For general excellence as a Machine for doing fine work, the 'Sun' Machine is strongly built, the Platen moves squarely up to the Bed, there is great strength of impression, and a very large ink distribution—a combination of great utility."



THE "SUN" PLATEN PRINTING MACHINE

(GREENWOOD & KRITCH'S PATENT.)

Is the strongest, the best designed, the best made and the most perfect Platen Printing Machine ever produced, with an unrivalled Ink Distribution, and an exceedingly solid Platen, which is made to advance to the impression in a manner which obviates the possibility of a slur.

Sole Manufacturers:

GREENWOOD & BATLEY,

ALBION WORKS, LEEDS.

IS UNSURPASSED

PARSONS, FLETCHER & CO.,

INK MANUFACTURERS

THE PRIZE MEDAL PRINTING

Gravel Lane, Southwark, London, E.C.

PARSONS, FLETCHER & Co. devote their best energies to the further improvement of their **First Class Inks**; and, from the Testimonies of the most eminent English Wood Engravers to the brilliancy of their Best Ink, as well as from the estimation in which their Inks in general are held, both by the leading Printers of this Country and of the Continent, PARSONS, FLETCHER & Co. believe that for

DEPTH OF COLOR, CLEARNESS OF IMPRESSION & EASE IN WORKING

THEIR INKS NOW STAND UNRIVALLED.

NEWSPAPER INKS

For all Machines, of Good Color and Free Working; also specially made suitable for the **Victory, Walter, Hoe** and other fast machines.

LITHOGRAPHIC INKS AND VARNISHES

OF EVERY QUALITY AND DESCRIPTION.

Every Quality and Description of **Dry Colors** always in Stock, suitable for all purposes.

Excelsis Roller Composition

THE BEST AND FIRST OF ITS KIND INTRODUCED IN THIS COUNTRY.

The Attention of the Trade is directed to the above Composition, which has been in use for many years with marked success in several of the largest Printing Offices in the country, and the increasing sale of which is a proof of its superiority over, not only the old-fashioned compound of glue and treacle, but also over the many substitutes which have been recently introduced.

The "Excelsis" supplies all the Conditions which Constitute a Good Roller.

An even Toughness, which is maintained in Hot or Cold Weather. A Good Face. Capital Tack. Never Cracks or Skins over. Does not require Washing-up for days. Lasts at least three times longer than ordinary Rollers, and is really Cheaper than any other Composition. Easily Re-cast.

This Composition is supplied, with full directions for use, at 1/2 per lb. nett; or in quantities of one hundred-weight and upwards at 1/- per lb. LESS FIVE PER CENT.

THE "EXCELSIS" IS ALSO SPECIALLY PREPARED FOR DIE STAMPING, PRICES AS ABOVE

Pure Machine Oil.

PARSONS, FLETCHER & Co. beg to call attention to their **IMPROVED MACHINE OIL**, which they are now enabled to offer at a Considerable Reduction from former prices. This Oil has been in use in some of the largest Printing Establishments of the United Kingdom for several years past, and has received universal approbation. From the extensive use of this Oil in the various departments of their own Works, Parsons, Fletcher & Co. are able to speak with confidence of its **Excellent Lubricating Qualities**, and of its **Entire Freedom from that Clogginess** which is so often found in much of the Oil sold as Machine Oil.

Price, **4/6 per Gallon**, nett. All Tins charged, but allowed for if returned in good condition.

PRIZE MEDAL.
International Exhibition, Dublin, 1865.

ECLIPSE
TRADE MARK

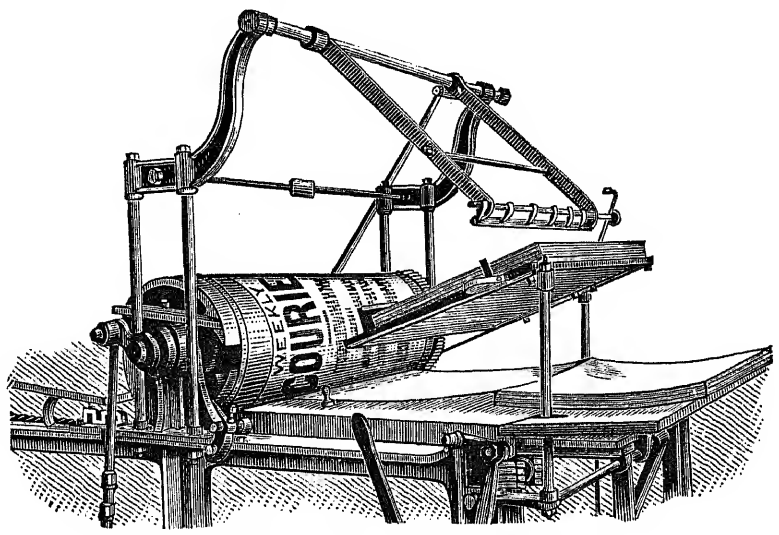
JAMES SALMON'S

SPECIALITIES

PRIZE MEDAL

PATENTEE AND MANUFACTURER OF

PRINTING, GUILLOTINE CUTTING, NUMBERING, PAGING, STONE GRINDING, POLISHING, PERFORATING AND BRONZING MACHINES. ROTARY SCORING & CORNERING MACHINES



MARK+SMITH'S

TAKING OFF APPARATUS

PATENT

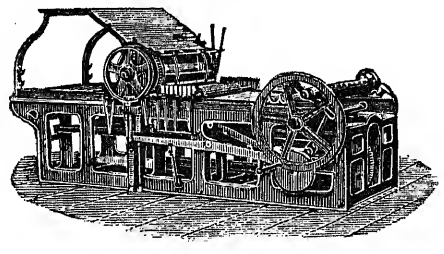
SOLE LICENSEE AND MANUFACTURER

JAMES SALMON,

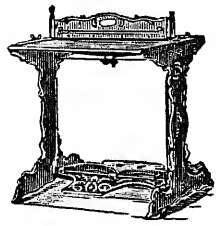
12, PARSONAGE, MANCHESTER.

ALSO AGENT FOR

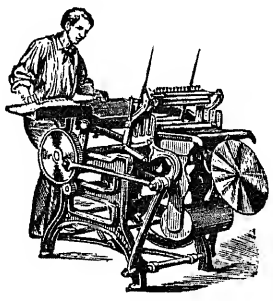
THE "OTTO" SILENT GAS ENGINE AND THE "BISSCHOP" GAS ENGINE



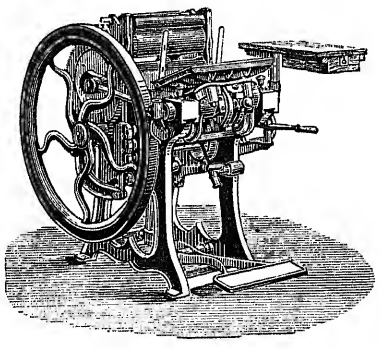
THE "PARAGON"
LITHOGRAPHIC PRINTING MACHINE.



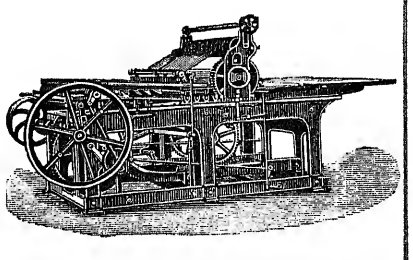
TREADLE
PERFORATING MACHINE.



THE "LIBERTY"
PLATEN PRINTING MACHINE.

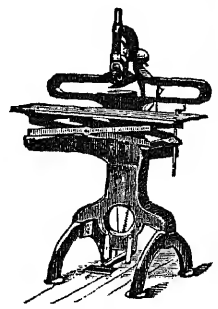


THE "SUN"
PLATEN PRINTING MACHINE.

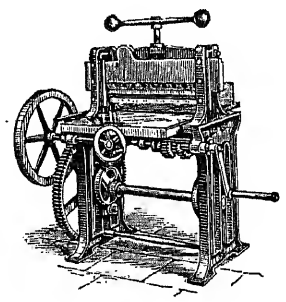


THE "RELIANCE"
CYLINDER PRINTING MACHINE.

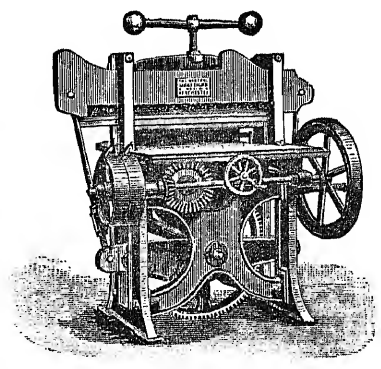
PRIZE MEDAL.
Exhibition of Machinery, Manchester, 1875



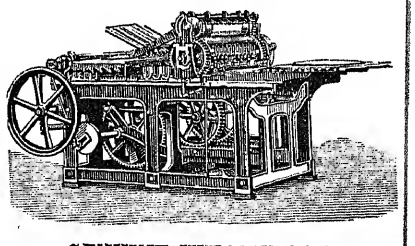
TREADLE
PAGING MACHINE.



THE "ECLIPSE"
GUILLOTINE CUTTING MACHINE.



THE "VICTORY"
GUILLOTINE CUTTING MACHINE



GENUINE WHARFDALE
CYLINDER PRINTING MACHINE.

PARSONS, FLETCHER & CO.,

INK MANUFACTURERS

THE PRIZE MEDAL PRINTING

Gravel Lane, Southwark, London, E.C.

PARSONS, FLETCHER & Co. devote their best energies to the further improvement of their First Class Inks; and, from the Testimonies of the most eminent English Wood Engravers to the brilliancy of their Best Ink, as well as from the estimation in which their Inks in general are held, both by the leading Printers of this Country and of the Continent, PARSONS, FLETCHER & Co. believe that for

DEPTH OF COLOR, CLEARNESS OF IMPRESSION & EASE IN WORKING

THEIR INKS NOW STAND UNRIVALLED.

NEWSPAPER INKS

For all Machines, of Good Color and Free Working; also specially made suitable for the **Victory, Walter, Hoe** and other fast machines.

LITHOGRAPHIC INKS AND VARNISHES

OF EVERY QUALITY AND DESCRIPTION.

Every Quality and Description of **Dry Colors** always in Stock, suitable for all purposes.

Excelsis Roller Composition

THE BEST AND FIRST OF ITS KIND INTRODUCED IN THIS COUNTRY.

The Attention of the Trade is directed to the above Composition, which has been in use for many years with marked success in several of the largest Printing Offices in the country, and the increasing sale of which is a proof of its superiority over, not only the old-fashioned compound of glue and treacle, but also over the many substitutes which have been recently introduced.

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This Composition is supplied, with full directions for use, at 1/2 per lb. nett; or in quantities of one hundred-weight and upwards at 1/- per lb. LESS FIVE PER CENT.

THE "EXCELSIS" IS ALSO SPECIALLY PREPARED FOR DIE STAMPING, PRICES AS ABOVE

Pure Machine Oil.

PARSONS, FLETCHER & Co. beg to call attention to their **IMPROVED MACHINE OIL,** which they are now enabled to offer at a Considerable Reduction from former prices. This Oil has been in use in some of the largest Printing Establishments of the United Kingdom for several years past, and has received universal approbation. From the extensive use of this Oil in the various departments of their own Works, Parsons, Fletcher & Co. are able to speak with confidence of its **Excellent Lubricating Qualities,** and of its **Entire Freedom from that Clogginess** which is so often found in much of the Oil sold as Machine Oil.

Price, **4/6 per Gallon,** nett. All Tins charged, but allowed for if returned in good condition.

Gold Medal, Sidney Exhibition, 1880.

PRIZE MEDALS,

YORK EXHIBITION 1879, PARIS UNIVERSAL 1878, INTERNATIONAL EXHIBITION, PHILADELPHIA 1876

AWARDED TO

THE SUN PRINTING MACHINE

Copy of the Judges' Report on the Philadelphia Award.

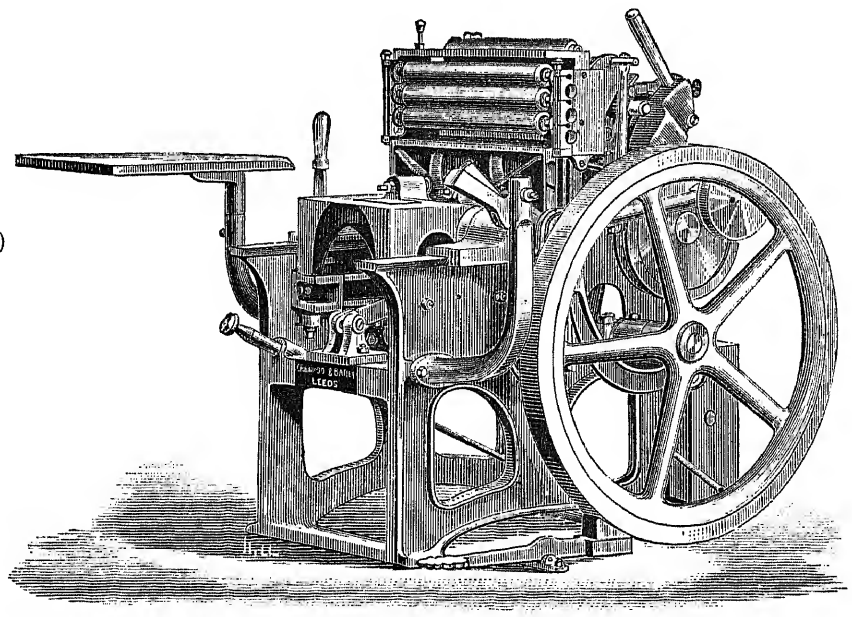
"For general excellence as a Machine for doing fine work, the 'Sun' Machine is strongly built, the Platen moves squarely up to the Bed, there is great strength of impression, and a very large ink distribution—a combination of great utility."

THE STRONGEST

THE BEST DESIGNED

THE MOST PERFECT

THE BEST PLATEN



THE SIMPLEST

THE BEST MADE

THE MOST ACCURATE

THE CHEAPEST

THE "SUN" PLATEN PRINTING MACHINE

(GREENWOOD & KRITCH'S PATENT.)

Is the strongest, the best designed, the best made and the most perfect Platen Printing Machine ever produced, with an unrivalled Ink Distribution, and an exceedingly solid Platen, which is made to advance to the impression in a manner which obviates the possibility of a slur.

SOLE MANUFACTURERS:

GREENWOOD & BATLEY,

ALBION WORKS, LEEDS.

PARSONS, FLETCHER & CO.,

INK MANUFACTURERS

THE PRIZE MEDAL PRINTING

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FREDERIC WESSELHOEFT

Having completed his arrangements with some of the first Continental Houses, begs to solicit the orders of his friends and the trade in general for the supply of

INKS AND COLOURS,

BRONZE POWDERS

Manufactured by a perfectly new system and especially adapted for first-class work on account of their brilliancy.

Wood and Fancy Types,

COMBINATION BORDERS,

Lithographic Stones, Belgian News & Printing Papers.

Also Agent for

Flemming's Lye, Pick, and Stereotype Brushes,

AND

MAURER'S

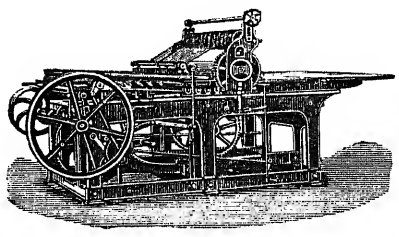
PATENT HAND PERFORATOR,

Which is built on a new system, and is capable of perforating any size sheets.

PRICE LISTS FREE ON APPLICATION.

LONDON OFFICE:

4, Falcon Street, Aldersgate Street.



Fieldhouse, Elliott & Co.

MAKERS OF THE

"RELIANCE" WHARFEDALE

PRINTING MACHINERY,

WHARFEDALE FOUNDRY,

OTLEY, YORKSHIRE,

ENGLAND

USED BY MANY EMINENT FIRMS.

THE "RELIANCE" IS SUITED FOR

The Finest Book and Colour Work.

WRITE FOR PRICE LISTS.

THE SUN

Gold Medal, Sidney Exhibition, 1880.

PRIZE MEDALS:

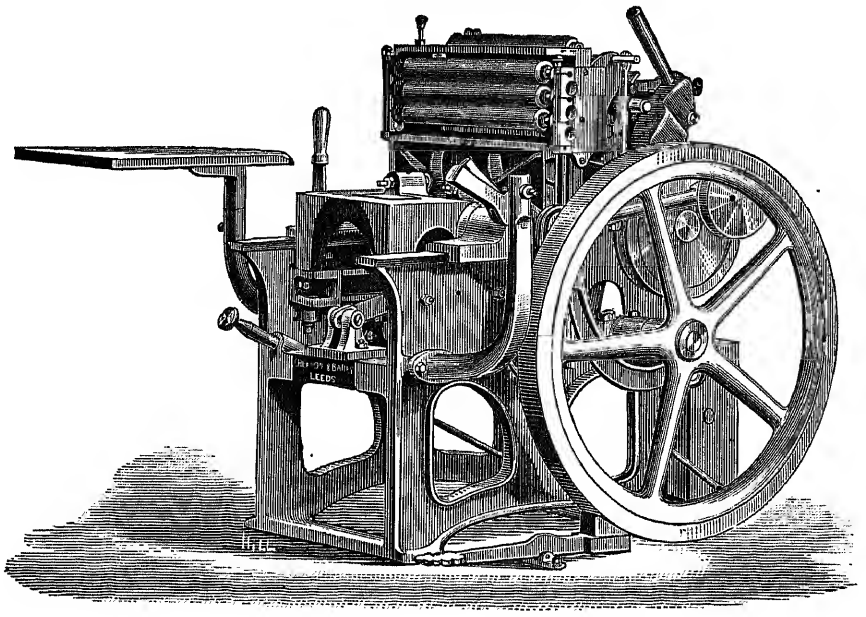
York Exhibition, 1879. Paris Universal, 1878. International Exhibition, Philadelphia, 1876.

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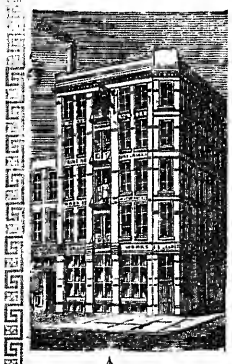
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ALBION WORKS, LEEDS.

IS THE BEST.



FREDERICK ULLMER,
1825.

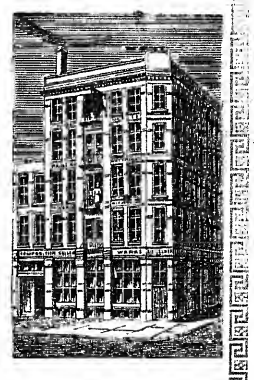
ULLMER AND WATTS,
1845.

Established upwards of Half a Century.

"STANDARD."

Honourable Mention for Printing Materials, International Exhibition, 1862.

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Printing Machines, Albion and Columbian Presses,

COMPOSITION ROLLERS, PAPER CUTTING, PERFORATING & PAGING MACHINES

PRINTERS' ENGINEER

"Standard" Steam Works, Cross Street, Farringdon Road,

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Composition Roller Works. Letter Press, Lithographic, and Bookinding Material Manufactory.

The "Minerva" Treadle Platen Machines.
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Guillotine Paper Cutting Machines.
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Label Cutter Guide, or Spring Back for Labels and Small Work.

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Roller Composition ready for use.
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Stereotype Apparatus, "Paper Process."
Demy Quarto, £8 8s. net.
Demy Folio, £10 10s. net.
Complete.

The Improved 'Standard' Cylinder Printing Machine

WITH OR WITHOUT FLYERS OR TAKING-OFF APPARATUS.

Adapted for all Classes of Work—Fine Book or General Jobbing. Average Speed of these Machines, 1,000 to 1,200 per Hour by Hand, Steam, or Gas Power.

A LARGE NUMBER NOW IN USE. SEE TESTIMONIALS IN NEW ILLUSTRATED LIST.

☞ GREAT STRENGTH AND DURABILITY! SUPERIOR MANUFACTURE! ☜

Will print with equal clearness from a Broadside to a Script Circular or Card. See Two-Coloured Machine List, worked on a Demy Improved "Standard" supplied in 1876, by Mr Clay, of 43, Stamford Street, London, S.E.

The Prices include Fly-wheel attached for Hand-Power, Stop for Cylinder, Wood Foundation Frame, Blanket, and Two Sets of Roller Stocks. Steam Apparatus is charged extra.

NET PRICES OF IMPROVED "STANDARD" MACHINES.

SIZES.	To Print a Sheet.	Size of Table.	Without Flyers.	With Flyers.
	in. in.	in. in.	£ s. d.	£ s. d.
Demy Folio, for Hand Power	17 by 11	19 by 16	35 0 0	45 0 0
Foolscap Broadside, for Hand Power	19 ,, 13	21 ,, 18	40 0 0	50 0 0
Crown Broadside, for Hand Power	20 ,, 15	23 ,, 20	50 0 0	60 0 0
Demy ditto ditto	23 ,, 18	26½ ,, 24	65 0 0	80 0 0
Double Crown ditto	30 ,, 20	35 ,, 25	90 0 0	105 0 0
Double Demy ditto	36 ,, 23	40 ,, 28	120 0 0	135 0 0
Double Royal ditto	40 ,, 28	44 ,, 38	140 0 0	155 0 0

If credit is required, 10 per cent. will be added, the above being the lowest net prices.

Treadle Motion fitted to Demy Folio and Foolscap Broadside at £3 net extra. Crown or Demy—Double Action Treadle Motion £8 extra.

The "Standard" Machines are made from entirely New Patterns, the side frames of which are now arched, and the name "THE STANDARD" cast thereon. The best quality of material is used, and New Machinery has been specially erected for their construction. The "Standard" Machines are strong and not liable to get out of order; they are very easy to work, and anything in the way of complication avoided, so that persons totally unacquainted with Machines have perfect control over the working of them, also many improvements have just been added, and for these, combined with great care in Manufacturing, they can be thoroughly recommended as a serviceable and well-finished Machine.

THE ABOVE MACHINES ARE MANUFACTURED AT THE "STANDARD" WORKS ONLY.

Intending Purchasers should inspect these Machines in course of Manufacture at the Works.

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SUPERIOR LITHOGRAPHIC PRINTING MACHINES

Shafting, Riggers, Speed Pulleys, &c., fitted. Estimates on Application.

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The "Bisschop" Gas Engines, One-Man power £25, One and a half-Man power £30, Two-Man power £35.

Competent Engineers sent out for Fitting-up or Repairs to Gas Engines.

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NOW ON SALE—Some excellent Second-hand Machines which have been taken in exchange for New Machinery, Wharfedales, Standards, and Mains—Double Royal, Double Demy, Double Crown, Demy, Crown, and Folio; also a Double Crown Perfecting Machine; Demy Folio Platen, by Furnival and Co.; Demy Folio "Liberty"; Demy Folio "Minerva" Cropper, nearly new; Crown Folio "Cropper"; Crown Folio "Bremner" Platen Machine for Treadle and Steam, by Harrild and Sons, equal to new, in use about 15 months; Crown Folio "Bremner" Platen Machine for Treadle and Steam, in excellent condition; Foolscap Folio "Empire" Treadle Platen Machine by Powell, in good condition; and Foolscap Folio "Cropper"; also Presses, Cutting Machines, &c., &c.

☞ SEND FOR LISTS ☜

NEWSPAPER AND JOBBING OFFICES FURNISHED COMPLETE. PRINTED ESTIMATES FREE.

ILLUSTRATED PRICE LIST OF NEW MATERIALS AND MACHINERY.
SPECIMEN BOOK OF TYPE, embracing the most Modern Faces, with Weights and Prices.
CATALOGUE OF SECOND-HAND FOUNTS, Priced.
LIST OF SECOND-HAND MACHINERY, PRESSES, &c.
SPECIMENS OF WOOD TYPE.
} FREE ON APPLICATION.

To Cash Purchasers a Liberal Discount allowed. Valuations made with great care. Terms upon application.

Fredk. Ullmer will exhibit Machinery, Printing Materials, &c., at the Exhibition and Market in July, at the Agricultural Hall, London.

Mauufacturer and Shipper of every description of Machinery and Material used by Printers, Stationers & Bookbinders.

Machine Blankets.
Imperial Cloth with Glazed Surface for Fine Work, 46 in. wide 3/6 per yard.

Imposing Surfaces and Frames of every Size.
Several Excellent Second-hand Surfaces and Frames on Sale.

Frames and Case Racks.
Printers' Joinery in all its Branches.
Cases of the best made Birch or Teak.

Brass Rule of the best make.
Fancy, Waved, and Ornamental Brass Rule. See Specimens.

Composing Sticks.
Leads 4, 6 and 8 to pica.
A large Stock on hand.

Wood Letter of the Newest Design.
Superior Manufacture.
New Broadside Borders and Corners.
Specimens forwarded.

"Standard" Brass Rule Cutter, will cut a Nonpariel thickness, 32/- net.

PHILLIPS, SON & ENTWISLE, Dealers in Printers' Machinery, Gas Engines, &c. Manufacturers of Gold Leaf and Bronze Powders. 81, Newhall Street, Birmingham. Estimates on application. Established 1847.

A BARGAIN.—For Sale, a 1-H.P. Vertical Otto Gas Engine, of recent make. As good as new. Price £40. Removed to make room for a larger one of the same make. Address—*Hailing's Circular*.

ARS ARTIUM SERVATRIX.

Hailing's Circular.

Printed and Published by Thomas Hailing, Oxford Works, Cheltenham, England.

William Hailing, Editor.

No. 10. Spring, 1882. 1/- per Ann.

TO OUR READERS.

The Second Volume of our SPECIMEN BOOK is on the way. We hope to have it ready at Midsummer. As the number printed is a very limited one, and as it will be impossible, owing to the nature of the work, to issue a reprint, we would advise every one who has made up his mind to become the possessor of a copy, to hurry up, and send on his order without delay. First come, first served! Price 10s. 6d. nett.

ADVERTISEMENTS.

Whole Page—One Insertion.....	£5	0	0
Half " "	3	0	0
Quarter " "	1	15	0
Eighth " "	1	0	0

TO ASPIRING PRINTERS.

THAT "aspiring" printers are on the increase must be taken as an acknowledged fact. It is quite possible, however, that these "aspirations" may lead a man towards that vaulting ambition which o'erleaps itself, and it is well, under these circumstances, to listen to the advice of those in authority—an authority that has been acquired through experience. There is no lack of such teachers who, for the love of the craft, are ready and willing to impart what they know to others less experienced. This is as it should be, if the advice is as readily taken as it is given, for throughout it all runs the one word—Work! Steady, plodding, and persistent work; making the most of the material at hand, if poor, while stretching forward to richer and better things. It is a truism as old as the hills that "Perfection comes not for the wishing." Let us see what the *Pacific Specimen* has to say upon the subject:

> Progressive and wide-awake printers are striving to carry their work to a higher and more artistic plane than has hitherto been developed. The performances of the few master spirits are artistic in every respect. Acceding to demands for novelty and beauty in design, the friendly rivalry of type-founders has, within a few years, produced an endless variety of borders, ornaments, and combinations. Fancy type and initial letters of wondrous beauty have succeeded each other with rapidity. By our conservative English cousins, all these are designated by the term "novelties." The general result of this stimulation has been healthful and satisfactory; but in many cases these little elegancies have fallen into barbarian hands. We deem it to the advantage of aspiring young printers to point out a few inconsistencies and mistakes in their use.
>
> In every job the subject matter is of primary importance. Ornament should always be subservient to its proper use, bringing the important features of a job more strikingly into observation. This holds for all work from a card to a twelve-sheet poster. Any superfluity or preponderance of ornament destroys the proper effect. Better do a good, plain job in black ink and one style of type, than an outrageous combination of fantastic ornaments in the glowing hues of the rainbow.
>
> Make haste slowly. Buy first some of the very useful little borders, which are so easily set up, and better adapted to your need and ability than those very elaborate ones, whose display on the specimen sheet so bewitches your fancy. These latter can only be used effectively by a skilled workman and on jobs of rare occurrence, and the amount necessary to the purchase of one of them can be more judiciously expended. Add to an assortment of these little borders a fount of Word Ornaments, and then apply yourself to the study of their capabilities, and their tasteful and careful use. Use but sparingly at first. Study effect with care. Your improvement will be appreciable. As need or opportunity may suggest, add the later productions of the type-foundries. Buy little and use it while it is the rage, for style and fashion are dominant in the printer's realm as elsewhere.
>
> Study the work of first-class printers. When a fine piece of work comes beneath your inspection, do not toss it by with a glance. A skillful workman has expended time, thought, and labour in its production. Scrutinize it with interest, and mark if it does not suggest some idea which can be carried into operation in your own work. Genius is rare in printing as any other art, and it is better to study and follow these mute suggestions of a really "artistic printer," than to rely upon your own originality, and in nine cases out of ten produce a faulty and discreditable job. Preserve all good specimens of work that come into your possession, and spend much of your leisure time in their study.
>
> We have in mind a job where a line of Eastlake is ornamented (?) with end pieces consisting of a group of ferns and aquatic plants projecting in mid-air! Where in nature or art can the like be found? This, with another printer, is a favourite use of the tassels of the Banner Border, and they project in rigid inflexibility. Still another takes characters from the Ribbon Border to fill up a short line, and we behold two meaningless agglomerations of ribbons and flowers defacing an otherwise creditable job, while the choicest production of the type-founder's skill is brought to the disreputable level of the "lazy dash." A pendant should never be used for an end piece, nor should any character not specially designed and adapted to the place. The example of nature and the law of gravitation are against it. Never curve a line where it will look better straight. If you do curve it, make it a *perfect* curve. Do not crowd a job to put in a flourish of ornament. A plain rule border with a neat corner is more effective than a display border on a small card.
>
> It is not the grace or beauty of a single line or character that produces the result sought. The specimen must be judged as a whole. Harmony and contrast of lines and faces must be as carefully studied in composition, as harmony and contrast of colours at press. It is only the skilled workman, with artistic tastes, who can so combine and arrange a variety of ornaments as to heighten the beauty and effect of his work. Do your work carefully and well, striving for constant improvement, and in time you will become what you now desire to be, an "artistic printer."

TIDINGS OF THE TRADE IN TOWN.

From Our Own Correspondent.

JUST at the present moment there is an almost universal complaint about the slackness of the Trade Typographic. I know of several houses in which the workmen are standing idle, and I cannot speak with any of my trade friends without hearing something or another about the depression which prevails. Undercutting, too, still occupies attention, and I am constantly receiving hints respecting low contracts and close-cut margins. Recently, a well-known printer told me he had just lost a quantity of work because another firm had given in a ridiculously low price for the job; but within an hour I was assured that my complaining friend had also been undercutting his neighbours in more than one instance, and—as I must confess—far more unscrupulously than the man he had so loudly condemned but a short while previously.

Of course it is useless attempting to show men of this class how foolishly they are acting. They entirely overlook the fact that they are injuring their own business; that the system cannot last for ever; and that, sooner or later, they and their competitors will have to choose one or other of two equally violent courses: either to go to the Bankruptcy Court, or to revise their style of trading, and "do to others as they would others should do to them." The time was when I felt inclined to smile at Carlyle for his estimate of the English people; but experience has taught me to believe that the old sage was not far wrong when he set down as "fools" the majority of the inhabitants of the United Kingdom; and I have long come to the conclusion that, of the "majority of fools," a goodly sprinkling are to be found under the directory heading of "Printers." And yet I am hopeful that the time is not far distant when the total shall have been considerably reduced, and when the Typographic Fraternity will not so frequently be found drifting down the River of Prosperity into the Sea of Poverty.

By the invitation of Mr. Arthur Powell, Secretary of the Caxton Memorial Fund, I was present yesterday at the ceremony of unveiling the stained-glass window in St. Margaret's Church, Westminster. Arriving rather late, I found the building crowded to excess, the throng extending to some little distance beyond the outer porch. By dint of a fair amount of patient perseverance, however, we managed to get inside; and, although almost reduced to a pulp, I had yet the satisfaction of knowing that other ticket-holders were just as badly off as I myself was. Thanks to the courtesy of a prominent typographic giant my companion was safely ensconced in a spot which, though not "Far from the Madding Crowd," was yet comparatively quiet; but, for some time, I was most effectually fixed up in the midst of a Paradise of "femininity," although eventually I did obtain my release. The service was a thoroughly enjoyable one, even under the circumstances; and Canon Farrar's learned and appropriate address was amply compensative of any inconvenience. Add to this, the pleasure of exchanging nudges with quite a shoal of trade friends; the pride a printer must feel as he hears his art so lavishly extolled, and is reminded that Caxton himself may have worshipped at this or that spot; bear all this in mind, and you will realise in some degree the feelings which filled my breast as I stood amongst those who, like myself, had come from a distance that they might pay a tribute of respect to the memory of the Father of English Printing. For the most part, the window seemed to consist of a series of patches of coloured glass; but occasionally I obtained a good view of the whole, and was thus enabled to form a pretty correct opinion of the work. When the sun shone brightly upon the window—as it did several times during the service—the effect was most pleasing, and eminently calculated to prompt expressions of praise for the artists engaged in the production of such a fitting memorial. *En passant*, I may mention that only a few persons left the sacred edifice when the purse was appealed to. The offertory, amounting to nearly fifty-four pounds, goes to swell the funds of the Printers' Pension, Almshouse, and Orphan Asylum Corporation.

The Stationery Trade is busy with the wholesale buyers of Christmas and New Year Cards. So far, other matters have occupied my attention too much to allow of my inspecting many of the books; but I intend availing myself of the invitations which daily come to hand. I trust the result will be more satisfactory than it was last year, when I felt compelled to complain of the small amount of attention paid to our home industries. A few months ago, I saw some of the early proofs from several houses; but they were mainly of foreign origin in so far as the lithographic work was concerned—a fact which does not give great promise for the ultimate realisation of my hopes.

The Draper-Jobber question has again come to the front, and I am pleased to note that something of the nature of a definite proposal has been made. In America, there exists what is known as a "Stationers' Board of Trade:" an association having for its main object, apparently, the collection of debts, the protection of its members' interests in bankruptcy cases, and the publication of a list of questionable characters engaged in the Trade. In the columns of the London *Paper and Print*, on February 25, there appeared a letter from "An English Stationer," inviting the British Stationery Trade to give their opinions as to how the difficulty might best be dealt with. In the next issue, Mr. J. W. Robinson, after stating that a drapery house in Wood-street had bought of one firm alone cards to the value of ten thousand pounds in one season, advocated a Stationers' Board of Trade as a remedy for the evil, and offered to subscribe to such an institution, if someone would start it. "Another English Stationer" offered a similar suggestion, whilst a "Stationer" endeavoured to show that the stationer really had greater grounds for complaint against the manufacturer than against the draper, seeing that so many retail businesses were under the immediate control of manufacturing stationers. For some time, the excitement was kept up; but, at length, the matter was once more allowed to drop, without any decisive steps being taken. This is the more to be regretted, as the draper interest is increasing. Last year, the drapers' windows were full of cards, marked at prices much below those at which the legitimate trade could offer them—the result being that the public bought of those whose sense of fairness was not sufficiently strong to restrain them from interfering with a trade which ought not to concern them in the least. It is high time something was done to put a stop to this reprehensible practice. A little firmness on the part of the retailer would soon convince the manufacturer that it would be to his interest to supply none but legitimate traders; and this firmness can best be exhibited by an alliance such as that proposed.

May 1st, 1882. F. J. P.

SPACING AND DISPLAY

READER! Are you one of those happy mortals to whom the *American Model Printer* is no stranger? If so, you are to be envied; but if it be not so, then you are living in outer darkness, for in no other publication that we know of will you come across such extraordinarily beautiful specimens of our art. We know something about what it is possible to get out of ink, type, and rule, and yet upon the receipt of each succeeding number of the *Model* we cannot refrain from borrowing the old Dominie's exclamation—"Pro-di-gi-ous!" In a former number of the *Circular* we endeavoured to give our readers an idea of the work exhibited by our transatlantic contemporary, but, as we then said, it "beggars description," and we shall not again make the attempt. The work must be *seen* before it can be thoroughly appreciated. In addition to this, the pen of its talented editor, Mr. W. J. Kelly, is always ready to impart information of the highest and most reliable kind, the result of enquiry, observation, and experience. We quote an article entitled "Spacing and Display," which will, we are sure, interest and benefit our readers:

Perhaps one of the chief points of importance connected with the production of book or job composition lies in the care and taste exercised in the spacing of letters and words; in the selection of leading and secondary lines, and in the reliefs necessary to display these in a pleasing way to the eye.

To begin right, the compositor should possess some degree of knowledge as to SIZE, CONTRAST and SHAPE, for in these three essentials is the marrow of success in artistic composition. Even an amateur painter would scarcely understand a piece of work without first calculating the outline of his perspective, the tone of colours and their general contrast to the subject. Of course, there are many styles in which a neat compositor can show his ability; but, in all of these, correct spacing and display are indispensable to artistic nicety.

What we mean by SIZE is the quantity of space a job is limited to occupy, together with the depth, length and face of type used in covering this quantity of space By CONTRAST we mean the combination that the entire mass of type used in the job will produce so as to give a harmonious appearance. And by SHAPE we mean the grouping of all the sizes used so as to form some satisfactory design. Indeed, everything under these three headings should look as if they were connected in their combination, and devoid of incongruities.

If a compositor does not possess these qualifications, he cannot succeed in pleasing himself or others. Indeed, his efforts at work will be up-hill business to him. He should, in such case, compel himself to carefully glance over the matter to be composed, and of the result most appropriate to the matter. When he has learned—as he soon will by such a course—that a party invitation should not be displayed like a show-bill, nor a professional circular like an auctioneer's announcement, then there is hope for more efficiency in the more difficult stages of composition.

The secret or use of display is not in showing a mass of all kinds of plain or fancy faces: for neither a large nor varied assortment of type will make a handsome job, especially if it lacks sufficient white surface to relieve the eye and give perspicuity to the lines of type. Take, for instance, a job set up in antique, where the main line has been set too large for the dimensions of stock selected, and the other lines are jumbled up in the same regardless way, so that there is hardly a catch-line or room enough left for more than a couple of leads between each line. True, every word is there in solid style, but can the job be read as advantageously or with as much pleasure as if set up in smaller type, with the catch-lines well reduced in size, and put in some lighter style of face, and the different long lines well separated by white spaces? We think not.

Compositors should avoid too much variety in their work; or, in plainer words, a too liberal "peppering" from every font in the office. The main display line should be selected first, and it should be of such a character as will be in unison with the text of the job; the secondary lines should be used for harmony with the first, and the catch-lines rated to their importance and effect with all that go to make up the leading features of the text. Of course, the selection of the minor lines of display will be found the most difficult task, both as regards the size and kind of type as well as the exact words to utilize in the lines. But to the compositor who will follow our suggestion relative to acquiring a knowledge of size, contrast and shape, the perplexing things will become remarkably easy; for, after a careful examination of the copy given him, he can then understand the whole matter.

Throughout these remarks, the reader must not lose sight of proportionate spacing or display, for these two essentials form the pivot of nicety in composition; and the compositor who has acquired this knowledge has at his finger ends a valuable prerequisite to his daily work.

JUDGMENT IN DISPLAY

UNDER this heading Mr. D. P. Nichols has something to say in the *Gazette and Reporter* which cannot fail to interest our readers. Too much stress cannot be laid upon the importance to the jobbing hand of building up in his mind's eye a piece of work before setting a letter of it. This, of course, is more or less easily attained, according to the learner's ability and the conditions under which he is placed. But however low in the scale these may be, there is always room and verge enough to go on improving, however slowly. "Well begun is half done," and "That which is worth the doing is worth doing well."

Displayed advertisements and general job work furnish an unlimited field for the study and practice of harmony and proportion, and the student is only limited by his capacity to learn. This part of the printing business requires more care and good judgment than any other, and it is the part in which so many otherwise good workmen fail, and in which so many pretenders show their ignorance and incompetency. Displayed work requires the whole attention of the operator, if the best results are to be obtained. He cannot attend to his work properly, and at the same time have his mind upon something else. Too much importance cannot be attached to this part of the printer's work, because where it is required at all it is the principal thing to be looked after by him. The general appearance of a piece of work is the first thing looked at by printers' patrons, and critical examinations are left for fault-finders, rivals, and enemies.

Beginners and many others who do not thoroughly study the effects of displayed lines and ornaments are apt to overdo the matter, and their work often shows nothing but wild attempts to get everything displayed as much as possible, and to get as many ornaments in and around each job as they can find room for, or their stock will permit. The allotted space is filled up with lines composed of all kinds of type, from the lightest to the heaviest, without any regard to the character of the work or the harmony that does or does not exist between them.

The ability to determine quickly and correctly what type is most suitable for a given purpose is one of the qualities which characterise a good workman, and it is only attained after long practice and much perseverance. To be able to do this saves much valuable time, and it enables one workman to do more and better work in a given time than can be done by one who is obliged to work mainly by the "cut and try" rule. And the work is done with less worry and exhaustion.

A good printer, when given a piece of display work to compose, will mentally arrange the principal parts and the intended striking features before he touches a type. This takes but a few minutes' time for one who is well acquainted with the capacity of the office in which the work is to be done, but it is the means of materially shortening the time required for each job. It does not require any great mental effort. It is only necessary to practice it a little, and then give it your entire attention for a few minutes. After it is done, the work may be finished without much mental effort, because the workman only needs to follow the pattern in his mind, visible only to the workman himself.

Every specimen of printing that comes within our reach should be looked over carefully, and any errors or merits, noted and a reason assigned for our opinions of them. Valuable lessons may often be learned from very poorly arranged cards, circulars, posters, or blanks, as well as from those in which good taste has been displayed in their composition. Faulty work sets us to thinking how we would have done the same thing, much quicker than will work that has been well done. How many outrages of good taste have we mentally corrected as we walked along the street and had our attention called to them by their appearance in windows and on walls and bill-boards; or, at least, we thought our own ideas were much better than the ones we saw expressed before us.

Lawyers study the briefs and arguments of other lawyers; doctors study the reports of other doctors; ministers study the sermons of other ministers; machinists study the productions of other machinists, and so on through other trades and professions, and all for the purpose of self-improvement; and why should not printers do the same thing. By looking over and comparing the work of others with our own, we may often discover defects and errors that would otherwise escape our notice. A local system of exchange of samples would be very beneficial for a profitable study of display. All the printers of one town, or of several towns near together, could save and exchange samples with great benefit to themselves.

A studious printer need never lack for specimens. There is not a day in which he cannot obtain something in his line that contains an idea worthy of notice.

TYPOGRAPHIC DISPLAY

COMING nearer home, we find our estimable friend, Mr. A. W. Tuer, has something to say in that not-to-be-equalled quarterly *The Paper and Printing Trades Journal*, on the subject of "Display." We content ourselves by quoting the opening paragraph, and have grave doubts whether even that is not a work of supererogation, for we can hardly conceive it possible that the printer who takes this *Circular* does not also take and "stick to his *Journal*." If he does not, we——there we most sincerely pity him! Just think of it: upwards of one hundred quarto pages for sixpence, and nearly every page full of meat—good reliable phat!!!

In type composition, and its technical and artistic applications, there are amongst our workmen recent but abundant signs of improvement. The demand for printed jobs that shall be at once neat and effective, and compel attention to their subject matter, has led to an improved taste in matters typographical that bids fair to be lasting. Amongst printers who recognise this revival, and are desirous of keeping abreast of the times, the cry is now that there is a scarcity of good display hands—of workmen who, having received the necessary instructions as to size and style of job required, can, without further oversight, proceed to set up from the "copy" in such a way as to combine legibility, harmonious contrast of type faces and ornaments, and due relative proportion of the parts one with another. This is the more intellectually tasteful portion of the typographical handicraft, and its highest excellence is only to be attained by thoughtful discrimination and painstaking labour. It is to be regretted that there is still amongst us so much short-sighted indifference to good execution, both amongst printers and their clients; but it is some consolation to know that the former are beginning to recognise its tendency to cheapen and degrade the art.

OUR EXCHANGES

American Model Printer, New York.
Caslon's Circular, London.
Chronique de l'Imprimerie, Paris.
Cronica de la Imprenta Litografia y Encuadernacion, Madrid.
English Stationer, Printer, Bookseller, and Fancy Goods Trader, London.
Electrotype Journal, Chicago, U.S.
Gutenburg Journal, Paris.
La Typologie Tucker, Paris.
Paper Consumers' Circular, London.
Pacific Specimen, San Francisco, U.S.
Provincial Typographic Circular, Manchester.
Press News, London.
Scottish Typographical Circular, Edinburgh.
The Paper and Printing Trades Journal, London.
The Quadrat, Pittsburg, U.S.
The Printers' Circular, Philadelphia, U.S.
The Western Paper Trades, Chicago, U.S.
The Printers' Register, St. Louis, U.S.
The British and Colonial Printer and Stationer, London.
The Typefounder, Chicago, U.S.
The Stationer and Printer, Chicago, U.S.
The Chicago Specimen, Chicago, U.S.
Typographic Advertiser, Philadelphia, U.S.
Typographic Messenger, New York.
Woodcock's Printers' and Lithographers' Weekly Gazette and Newspaper Reporter, New York.

APPRENTICES ON PIECE

FROM an article in the New York *Printers' and Lithographers' Weekly Gazette and Newspaper Reporter*, ably edited by Mr. De Follet, we find that our American cousins are as we are, still suffering under the very-much-vexed question of "apprentices." The evils arising from putting them to work "on piece" are here spoken of, and we can fully endorse all our friend says in the extract given below. We have known one or two establishments where this system has been in full working (dis)order. In one we have seen the floor of the jobbing room *completely* covered with forms which had been dropped for chases and sorts: walking on a form was not considered an extraordinary feat. In the other establishment it was no uncommon thing for these "rising" printers to push forms out on to a heap of pi on the stone, when in want of chases. The upshot to these employers was *failure*. But the consequences to the apprentices did not stop short of making them botchers; it undermined their moral rectitude, first by preventing them taking any delight in their work, and secondly by placing it in their power to gratify passions which they ought to have been taught to curb. The master may rise from his failure, but over what seas of trouble will his piece-working apprentices be tossed ere their eyes are opened to their shortcomings?

Apprentices on piece, in nineteen cases out of twenty, expect solid copy, which is whipped up at the greatest possible speed, entirely ignoring any system of punctuation or spacing; capitals appear indiscriminately, and should a word containing ten or twelve letters fall at the end of a line, the word is split, and the appearance of three or four hyphens at the end of as many lines, in rapid succession, is nothing uncommon; consequently the return proof presents a most frightful picture, the corrections on which almost entirely obscure from the bewildered comp.'s view his original proof, therefore, the time gained at case is lost on the stone or galley; and notwithstanding this, and loss of time sustained by the reader in marking these corrections, the amount of abuse showered upon his venerable head, in repayment for endeavouring to make the proof presentable, is of that consoling nature which is one of the chief characteristics of a piece apprentice. The ever-prevailing desire is to become a "whip," which is too often accomplished at the expense and neglect of the more important branches, simply because it is easily learnt, and the importance of other branches does not present itself till thrown out of employment, then he finds that his seven years' apprenticeship, which may have kept him plentifully supplied with pocket money, has been spent in acquiring that finger and thumb practice attainable in three months by his fellow-workman skilled in other branches; and until the necessity of making himself thoroughly familiar with all the details of his profession is instilled into the mind of the apprentice, which will enable him to understand the wants of the age, and perform satisfactorily, in a reasonable time, any job entrusted to him, will the market be glutted with botches.

WORDS TO APPRENTICES

IN contradistinction to the deplorable state of things just mentioned, let us turn to the *Typographic Advertiser*, edited by Mr. T. MacKellar, of the firm of MacKellar, Smiths and Jordan, Philadelphia, to whom the printers of England are indebted for many of the pretty things in ornamental types now so widely used:

The young apprentice should show, not only an eagerness to learn, but a willingness to make himself generally useful. He should become familiar with every article in the office, and know where every thing can be found, and see that every thing is kept in its proper place; in fact, be acquainted with every nook, crook and cranny, and be a labour-saving machine to the office in whatever position he may be placed. He should endeavour to be thorough in every duty that falls to his lot. No work in the office should be considered by him to be out of his sphere. Attention to minutest detail will gradually open the road to greater achievements. Washing the rollers, sweeping out the office, and sorting the pi, he will find to be good initiative steps. He should consider it his duty to keep the place in order, and to keep the stone clear of all unnecessary matter. He should be courteous and obliging. He should exercise care in distribution. In so doing he will become acquainted with the various faces of type and their adaptability to the many different styles of job work. He should observe the adjustment of crooked and curved lines. He should make a study of all display letter, and so acquire that quickness of conception, combined with good taste, which mark a first-class jobber; becoming so perfect as to select at a glance the most desirable and suitable lines, either in condensed or extended type, that will be suitable for the work in hand. As he advances, his work should become a study—a study to secure originality of design, the harmonious blending of types, and the producing of artistic effects. He should endeavour to improve on the efforts of others. If a youth fails to learn his business, it will be his own fault. He who does not aim high will never achieve much.

SKILLED WORKMEN

EVERY man who troubles himself to open his eyes and look around him—the closer to his own elbows the better, perhaps—will have the conviction forced upon him that the days of the "botcher" are numbered. Master men are beginning to see that it is, all the way round, to their interest to employ competent workmen, even if they have to pay them a few shillings a-week more than they would pay less competent workmen. This of itself ought to be sufficient to rouse up those who are pursuing the "that's neer enuf" course of conduct. In this connection Mr. William Dorrington, editor of the *Press News*, asks:

What makes a skilled workman? Some men follow a trade, for years, without becoming proficient in it, while others acquire the aptitude of experts in two or three years after passing their apprenticeship. It is evident that the qualifications of a skilled workman do not necessarily come from a long term of shop practice. The skilled workman, it will be observed, exercises his brains as well as his hands. The man who acquires a skill superior to that of his fellow-workman, and commands better wages, is the man who *thinks*. While the take-it-easy mechanic, whose leading ambition is to put in a certain number of hours a day, and get away from the shop, is bothering the foreman for instructions in overcoming some difficulty, his thinking fellow-worker contrives a plan of his own, and accomplishes the desired object. The demand is for more mechanics who think, not only in the shop, but out of it – those who probe outside sources of information in order to advance themselves in those qualifications which are sure to command recognition. Just here the question arises whether mechanics are hired to think as well as to perform manual labour. Some act upon the supposition that hand work is all they are expected to furnish. This class of workmen make no progress.

WASTE AND SKILL

BENEATH this heading there recently appeared in the *Gazette and Reporter* a long letter. We regret not being able to quote it in its entirety, inasmuch as we believe there is that true ring about it which is calculated to lift up those who are down, and urge forward those who are in the race. The following is the concluding paragraph:

Taste and skill are the printer's stock in trade, and the more of each he possesses the more valuable his services are, and the more independent he becomes, providing he is willing to use them for his own and his employer's best interests. Business men make use of every device which can be legitimately used for increasing their trade and profits. Printers should do the same thing, and the best way for them to do this is to earnestly and patiently strive to increase their ability to turn out first-class work in a speedy manner; for by doing so they make steady and good-paying employment more of a certainty than would be the case if they would be content to drift with the majority of printers, in their careless and unconcerned way, down the stream of thoughtlessness and neglect.

A GENERAL CLEAR UP

WE have great pleasure in transferring to our pages from *The Stationer, Printer, and Fancy Trades Register* the following article. The advice contained therein is, perhaps, not new, but it is worth repeating. Let the individual who thinks it is not, ask himself the question—"How far am I guided by such advice?"

No better determination could be come to, at the commencement of a New Year, than to put the printing office in order, as to cleanliness and general arrangement. Letterpress printing especially, from its very nature, will prove more or less remunerative, under the reign of Fair Profits, just in Proportion to the amount of cleanliness and order practiced throughout every department. As a rule, however, we find the utmost laxity in these important matters, the managers seem to content themselves with getting out the work rapidly and well, according to their own pet modes of procedure. Will it be deemed presumptuous on our parts, as practically conversant with the evils referred to, if the assertion be hazarded that no man has any good right to the title of manager who does not put order and cleanliness in the front rank, as containing within themselves the germs of many blessings?

Leads, rules, and furniture generally, should ever be kept in their places, arranged according to size, thickness, and name. If this be not insisted on, they will never be found when needed, and other material of the kind will have to be ordered, or the work be kept standing. All forms should be cleared away at once, when finally done with; or, if that be impossible, at as early a time after as practicable, so that the type and furniture, leads and rules, may be at once returned to their respective places. The answer that this or that job is in a "rush" and must be got out first, is beside the question, and should not be listened to, except there be a great amount of material always at command; because no job can be got out in a hurry if the material be not to hand, and this will never be the case if "clearing away" be not insisted on, in due time, perseveringly. In addition, if jobs have to be "picked" for sorts, or partly distributed for the purpose, or the furniture has to be removed while the "form" is yet standing, only "pi" can be the result, with very great loss of time and money to all concerned. It is astonishing what sums annually are lost by master printers in these respects—losses that cannot be understood without this explanation, because the work is always plentiful, and of a tolerably paying character.

Cases with particular sorts placed here or there, according to the will of the compositor, should not be permitted, as the practice is productive of great trouble and expense. A good overseer will insist upon all the boxes in each pair of cases being gone over at certain periods, that they may all be kept laid alike, and that no room be found for that great curse of printing offices—pi.

Every part of the office should be kept as clean as possible; the floors should be carefully swept each morning, but so that no dust is made to rise during the operation, as only the dirt needs removal. All the dropped letters should be picked up as they fall, but certainly each morning, that they may be put back again, or into the batter-box.

If it be asked why do we insist so much on order and cleanliness, the answer is, because present rates of profit are so low that economy can alone make both ends meet.

There is no room for waste anywhere—neither waste of time or material. Each department must be so kept going that one does not wait for the labours of another; the whole should progress steadily and together towards completion as each work is prepared for the press.

In paper, also, there is liable to be considerable waste. If the amount given out be strictly registered, the work done will prove to be considerably less than the amount of paper used would seem to warrant. Waste paper at press and machine means waste of ink, time and temper, and an encouragement to listless and careless conduct. If fresh paper has to be inquired for, where the margin of waste allowed is exceeded, the workman will be made careful in his doings and practices. To manage an office, so that incompetence and carelessness gain no greater reward than their opposites, because they are not known and felt, is indeed to make virtue its own reward, for there is no other. At the same time, it will rather tend to level downwards than upwards. Always encourage order and cleanliness, and make them paying virtues to others, and they will become so to yourself also.

"Very odd" said the compositor, as he stood mournfully gazing at a mass of pi; "very odd indeed. Stewed tripe for breakfast and strewed type for dinner."

ABOUT ADVERTISING

SWEET are the uses of advertisements! They fill, as with a magician's wand, the tradesman's coffers, and make his otherwise prosaic, dull, and unprofitable life, one of peace and contentment. They are "up and doing" while he is taking his ease; and it matters not, whether it be in the silent watches of the night or the mid-day roar of the crowded city, their voices are ever heard and seldom mistaken. We lift the following racy sentences on the subject from *The Printers' Circular and Stationers' and Publishers' Gazette*, Philadelphia.

If you can arouse curiosity by an advertisement it is a great point gained: the fair sex don't hold all the curiosity in the world. A thing worth doing is worth doing well. A newspaper worth advertising in once is worth making a contract with. It is a mistaken notion that a fine store in an eligible location, surrounded by attractive signs, is a superior advertisement; for the experience of the most enterprising merchants is that it pays better to spend less in rent and more in advertising. Don't be afraid to invest in printer's ink, lest your sands of life be nearly run out. Trying to do business without advertising, is like winking at a pretty girl through a pair of green goggles: you may know what you are doing, but nobody else does. The enterprising advertiser proves that he understands how to buy, because in advertising he knows how to sell. Bread is the staff of human life, and advertising is the staff of business. A simple card may profitably stand years without change, but a sensational advertisement should be changed as often as you can get the printer to do it. You can't eat enough in a week to last you a year, and you can't advertise on that plan either. To make a man realize an idea as you realize it is what is necessary to make him understand his needs. Advertisements should aim to place a matter so clearly before the public that they see it as clearly as the advertiser does. Enterprising people are beginning to learn the value of advertising the year round. The persistency of those who are not intimidated by the cry of "dull times," but keep their names ever before the public, will surely place them on the right side in the end.

A GRACEFUL TRIBUTE

OUR readers will be pleased to know that so high an authority as Mr. Wm. J. Kelly, editor of the *American Model Printer*, speaks very highly of *The Printers' International Specimen Exchange*. Mr. Kelly's opinion on matters typographical is always valuable, but in this instance it is particularly so, inasmuch as it is the result of considerable deliberation. He says:

When the first volume of this Specimen Exchange was received by us, we refrained from uttering any words by way of criticism, believing that to do so under the circumstances would have been an injustice to many who had courageously trusted their efforts to public scrutiny. We then felt the wisdom of our silence; and to-day recognise the act as just.

It is true that, at first, much of the contents of Vol. I. suggested to our minds the recruits of Sir John Falstaff—not that the contributors lacked enthusiasm for the work undertaken, but because of the want of system and proper outfit for the mission purposed.

In the contributions to Volume II. we feel there is wide room for brotherly emulation, because of the really superior character of the specimens therein contained. The originality of conception—the modernization of material of medieval character—the poetic grouping of the intelligent arrangement of matter and embellishment, are features worthy of note.

Taken as a whole, we cannot but consider this last volume in the light of one that should be held in high esteem, and owned with pride by every contributor to its pages.

Had we the space at command, we would like to specialize some of the specimens which are particularly handsome, and of considerable perfection; but we cannot now do so. Suffice it to say, that we are delighted with the progress shown in the entire collection, especially that of our European brethren. We have all along contended that if English printers were furnished with the same superior character of type, ornaments, good paper, ink, etc., as are to be found here, there could be little doubt of their ability to compete with some of the best printers in America. It has taken a little over one year to demonstrate this fact, and the examples of skill shown in the last volume of specimens fully bear us out in this opinion.

If the first volume of exchanged specimens was not up to the expectations of its friends, it nevertheless has done a signal service which, perhaps, nothing else could have accomplished as rapidly,—proving the almost total unfitness of many English founders to cater to the artistic tastes of their patrons. Nor has the general benefits wrought by this volume ended here, for it has also been, in a special degree, the means of bringing to the very doors of English and Colonial printers the best productions of American and German founders, ink manufacturers, etc., and of cementing in one great bond of brotherhood the craftsmen of both continents. While some may have looked upon this simple and unpretentious volume—and it contained a number of very elegant pages—as a really inferior affair, it is nevertheless full of valuable lessons to the studious craftsman. We have tried to glean our share from its contents, and have done so advantageously.

Like a rugged but powerful pioneer, it has swept down forests and razed mountains of egotism, scepticism and sectional prejudices, as to what led to art and advancement. It has helped to clear off the brusque path which *self* had studded over with fossiliferous embarrassments; and it has marked out a course of confraternity which is not only new but really congenial, and which now bristles with electric effulgence over the present advancing host of Typographic artists.

Let no man, then, discourage first beginnings—whether rude or clever,—for these are very deceptive; but the lessons which they generally contain are such as should merit due consideration—not such as the impulse of a first thought, nor the careless remark of an ignorant or opinionative dolt would suggest.

We feel sanguine that the projectors of the scheme of printers exchanging samples of work at least once a year will not be forgotten in the responses of the craft here and abroad, each of whom publish able technical journals—Messrs. Field and Tuer, *The Paper and Printing Trades Journal;* Mr. Thomas Hailing, *Hailing's Circular*. We have had many occasions to speak of these gentlemen in highest terms of praise known to our feeble pen—and we never tire doing so—believing that they merit all the good possible, and trust that their efforts will be crowned with success.

In closing these remarks, let us earnestly urge upon our American printers the advisability of sending specimens of good work to the Exchange, and thereby secure a very valuable volume in return.

SPECIMEN EXCHANGES

NOW that *The Printers' International Specimen Exchange* is an assured success it behoves all who have contributed towards that very gratifying state of things to turn their attention to the efforts being made by Messrs. Kelly and Bartholomew, of *American Model Printer* fame, to bring to a satisfactory issue the *World's Specimen Album*. The scheme, like most things American, is a big one, but we trust it will not on that account deter our English brethren from competing. Besides, its magnitude enhances the value of the prize. We append the rules.

1.—The contributors must be practical printers, whether masters, managers, or workmen.

2.—Specimens, to secure a place in the Album, should represent the highest degree of typographical art peculiar to the country from whence they emanate; this will also include specimens of letter-press art illustrations by any process of engraving.

3.—Contributors will not be allowed a place for more than two complete sets of specimens, these to be printed in any number of colours; and, as the collection is to be a typographical one, it is desirable that they be executed on letter-press machines.

4.—The size of sheet selected for printing the specimens is 12½ × 16 inches, which may be used either the broad or long way; in the centre of this sheet the design should be printed; and below the design, not less than one inch from the bottom of the sheet, the name, age, city and country of the contributor should also be printed in small or light type. Specimens should reach us not later than NOVEMBER 1, 1882.

5.—No specimen will be accepted that is not in accordance with typographical usage, and devoid of second class trade notoriety. This is absolutely necessary, in order that the Album shall be free from unpleasant features, and be a joy for ever.

6.—Specimens can be sent to any of the gentlemen named in the two committees, or to the office of the *American Model Printer*, where they will be kept from view until examined by the jury here. Those selected for the Album will be compiled and safely forwarded to the successful contributors.

7.—After the examination, each successful contributor will be notified that his specimen will appear in the Album. He will then have to forward to the Editor of the *Model Printer* the sum of 8/4, for re-boxing, shipping, printing of suitable title page, etc. Should a bound copy be required, £1 0s. 10d. more will have to be sent.

8.—Specimens must be strongly packed in wooden boxes to ensure safe delivery, and then plainly addressed to "William J. Kelly, Editor of the *American Model Printer*, 22, College Place, New York, U.S.A." with contents of package marked outside, and delivery charges pre-paid. Screws to be used to fasten the lids of packing boxes.

To form an approximate estimate of the proportions this undertaking is likely to assume, it is desirable that parties inform the Editor of the *American Model Printer*, at the earliest possible date, of their intention to send contributions of specimens.

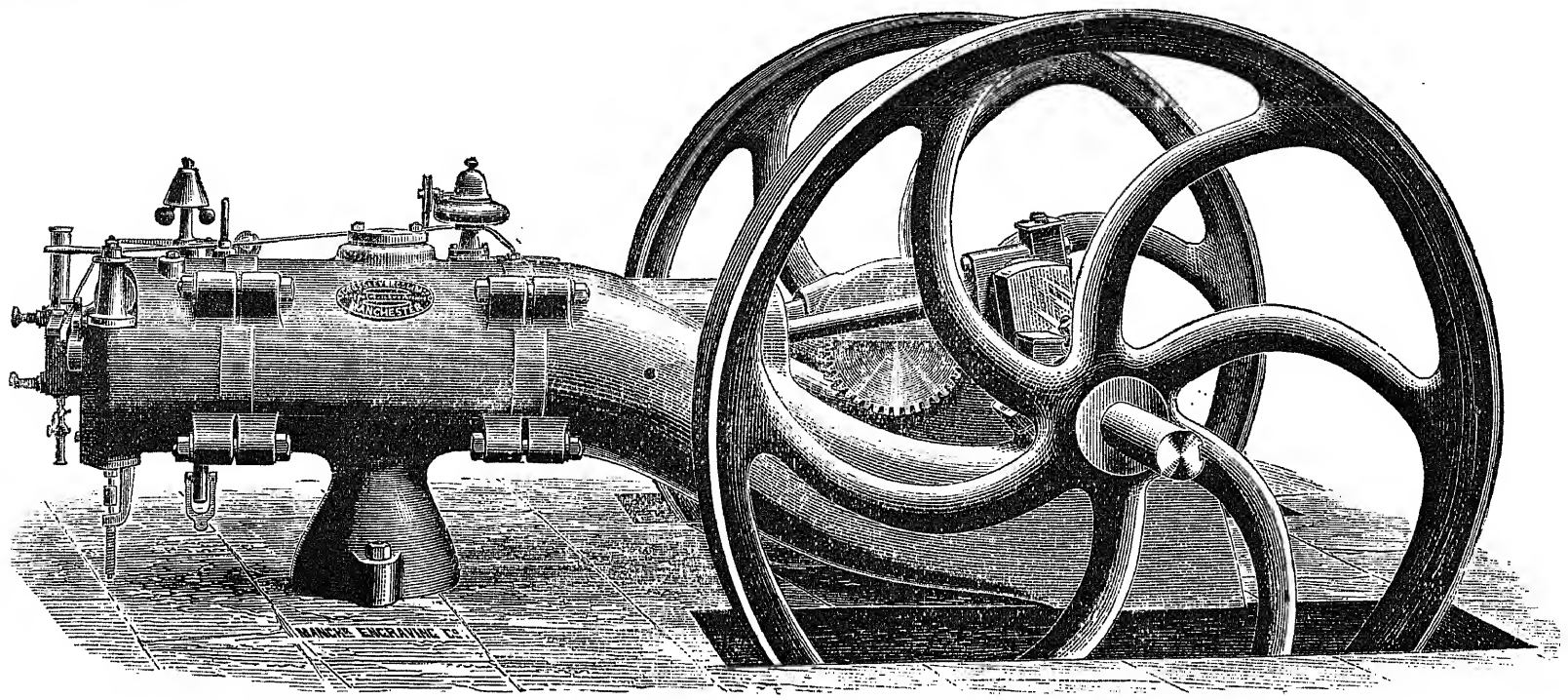
In view of the great expense that many contributors will incur, the committee have decided to sell the surplus copies at a price in keeping with the value of the collection. The profits arising out of such sale will be equitably divided among all contributors, whether successful or not. A financial balance sheet will be published in the *American Model Printer*.

COMMITTEE.

Alex. Waldow, *Ar-für Buchdruckerkunst*, Leipzig, Deutschland.
Hermann Smalian, *Journal für Buchdruckerkunst*, Berlin.
Hermann Blanke, *Deutsche Buchdrucker-Zeitung*, Berlin, C.
C. Dittmarsch, *Oesterreichische Buchdrucker-Zeitung*, Wien.
Theod. Goebel, Rothebühlstrasse, Stuttgart, Deutschland.
Ariani e Landi, *L'Arte Della Stampa*, Firenze, Italia.
Cef. Gorchs, *El Correo Tipo-Litografico*, Barcelona, España.
Paul Schmidt, *Chronique de l'Imprimerie*, Paris.
M. Motteroz, rue du Four-St., Germain No. 4, Paris.
Eugene Charavay, *L'Imprimerie*, Paris.
R. Schneider, *Revue des Arts Graphiques*, St. Petersburg.
Leong Wan, *North China Herald*, Shanghai, China.
F. T. Wimble and Co., Sidney and Melbourne, Australia.
Thos. Hailing, *Hailing's Circular*, Cheltenham, England.
Andrew W. Tuer, *Paper and Printing Trades Journal*, London, E.C., England.
McCormick and Begg, 170, Buchanan Street, Glasgow, Scotland.
Robt. P. Yorkston, *Press News*, St. Louis, Mo.
J. F. Earhart (Earhart and Co.), Columbus, Ohio.
Jno. F. Marthens, *The Quadrat*, Pittsburg, Pa.
Hugh Finlay, *Miscellany*, St. Johns, N.B.
R. S. Menamin, *Printers' Circular*, Philadelphia, Pa.
A. Zeese and Co., *Electrotpye Journal*, Chicago, Ill.
H. A. Weaver, Sacramento, Cal.
L. Graham, New Orleans, La.
A. de Follett, *Woodcock's Newspaper Reporter*, New York.
A. V. Haight, *Eagle* Job Office, Poughkeepsie, N.Y.
S. C. Youngman, Hastings, Nebraska.

LITERATURE AND EDUCATION

The utility of printing, as far as regards the progress of truth is counteracted by the great expense of setting the types; for, as all books sell best which flatter prevailing opinions and support vested interests, and as they are printed chiefly at the risk of traders, who print for sale and profit, so few (very few) printed books contain the whole truth and nothing but the truth. Before the art of printing, books were of incredible price. From the sixth to the thirteenth century, many bishops could not read, and kings were scarcely able to sign their names; and hence the use of seals and sealing. These were the ages in which superstition, witchcraft and priestcraft obtained so universal an ascendency. From 500 to 1200, all learning was in the hands of the Arabs, Saracens, and Chinese. Copying was, in ancient Greece and Rome, a productive employment; but it afterwards fell into the hands of the Monks, who copied chiefly theology. A good copy of the Bible, on vellum, employed two years; and the works of either of the Fathers still more time. Jerome states that he had ruined himself in buying a copy of the works of Origen. Of course, copiers altered and vitiated, corrected the language, interpolated, etc., according to their honesty, taste, faith or party; and hence the endless controversies among critics and theologians about words, phrases and paragraphs. It thus appeared that at the Council of Nice, in 325, there were 200 varied versions of the adopted Evangelists, and 54 several Gospels preserved in various Christian communities, but so scarce that no Roman historian or writer appears ever to have seen them.—*Gazette and Reporter*.



THE OTTO GAS ENGINE

We have very great pleasure in drawing our readers' attention to the above illustration of a new "Otto" Silent Gas Engine, manufactured by Messrs. Crossley Brothers, of Manchester. One of these engines has lately been laid down for the *Pall Mall Gazette*, and it "indicates FORTY-SEVEN H.P." When the failures of other manufacturers, who have endeavoured to make an *efficient* motive power of gas, are taken into account, the success which has rewarded the painstaking efforts of Messrs. Crossley Brothers is both surprising and gratifying. We were the first in Cheltenham to adopt the "Otto," engine, and we can fully endorse all that is said in its favour in an advertisement elsewhere. But the rapidity with which they are being turned out is a sufficient proof that they secure to the user the "advantages" claimed for them by the makers. We are told that there are more than seven thousand now at work, and that one thousand are driving printing machinery. When we take into consideration another fact that twenty-one engines are weekly turned out by Messrs. Crossley, the conviction is forced upon us that the "Otto" is not only meeting the requirements of men who only require a little motive power, but that it is rapidly supplanting the more cumbrous and costly steam engine. Seeing that in some places, perhaps, there are no gas works in existence, and that where gas is to be obtained it is often exorbitantly charged for, attention has been directed to overcoming these drawbacks, and so successfully that the Dowson Economic Gas Company has an apparatus which is capable of making a thousand feet of gas an hour at a cost of 1/6.

THE AMERICAN

MODEL PRINTER

A JOURNAL DEVOTED TO THE

TYPOGRAPHIC ART AND KINDRED TRADES,

EACH NUMBER SHEWING SPECIMENS OF

ARTISTIC COLOUR PRINTING

PUBLISHERS:

KELLY & BARTHOLOMEW, 22, COLLEGE PLACE, NEW YORK.

Subscription Price, commencing with Vol. 2, 6/- per annum.

PUBLISHED SIX TIMES A YEAR.

Agents:

THOMAS HAILING, THE PRINTER, CHELTENHAM.

LONDON

ROBERT HILTON, 21, HUDDART STREET, BOW, E.

The Art of Window-Dressing.

The entire edition of FRED. J. PROUTING's Pamphlet on this subject is now almost exhausted—thanks to the favourable reception accorded it by the Trade Press. The *American Stationer*, the *Printing Times and Lithographer*, the *Stationery Trades Journal*, the *Printers' Register*, the Chicago *Bookseller and Stationer*, the *Press News*, Perry's *Price Current*, Geyer's *Stationer*, the Canadian *Printers' Miscellany*, the *Paper and Printing Trades Journal*, the *Warehouseman and Drapers' Trade Journal*, the *British Mercantile Gazette*, the *City Press*, the New York *Gazette and Reporter*, and a number of other Journals and Magazines speak in high terms of the practical and useful character of the work, which has also been much praised by stationers who have subscribed for copies.

The Edinburgh *Stationery Trade Review* says: "This practical little book ought to be in the hands of every stationer in the country," and this favourable opinion is enhanced by the fact that the proprietors of the above-named Magazine have since ordered no less than Forty Copies: in itself a sufficient testimonial to the worth of the treatise.

Present orders will be filled at a post-free rate of Thirteenpence per copy; but in a few days *the price will be raised* to Half-a-Crown.

Bound in thick cloth, gold lettered. Post-free, Thirteenpence.

LONDON:

FRED. J. PROUTING, 9, CURZON STREET, MURRAY STREET, N.

BY HER MAJESTY'S ROYAL LETTERS PATENT

THE NEW

ANGLO-AMERICAN "ARAB"

PATENT

PLATEN PRINTING MACHINE,

Price with Steam Gear and all Requisites—Foolscap Folio £45.

INK FOUNTAIN, £3 EXTRA.

The South Kensington Patent Museum Authorities have selected the Anglo-American "Arab" as the most modern against the most ancient machine.

5, 6, & 7, Ludgate Circus Buildings, London, May 13, 1881.

Dear Sir—We think we have now had he Anglo-American "Arab" long enough to be able to form a correct opinion of its capabilities. We are in every way satisfied with the machine, and can confidently say that, within our knowledge, there is no stronger or better built Platen Machine yet in the market. We never feel afraid to put on a solid forme to the full capacity of the platen. There are not many Foolscap Platen Machines that we would venture to work a solid Foolscap forme on. Yet we never hesitate to do so on your Anglo-American "Arab"

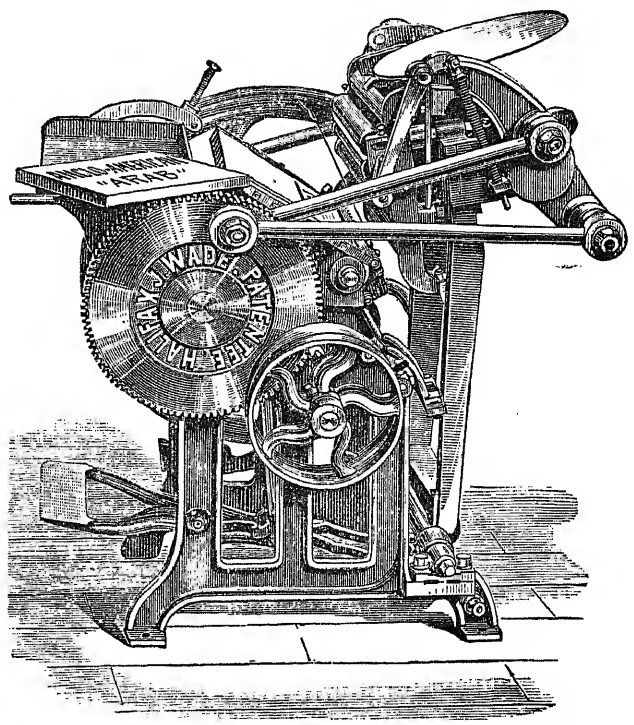
We are, Sir, yours truly,
PAGE & PRATT.

☞ Have two now.

London Works, Paternoster Row, Moor Street, Birmingham, May 23, 1881.

Sir,—We are very well pleased indeed with the three machines you have supplied to us. The last, the Anglo-American "Arab" is very superior to the other two. We find we can do the very finest work without the slightest difficulty. We cordially recommend it as a first class machine for best work. We hope to give you an order for two more shortly.

Yours faithfully,
CUND BROTHERS.



Calle Corrientes 117, Buenos Ayres, July 25th, 1881.

I am very much pleased with the Foolscap Folio "Arab" you sent me in November last, which works beautifully, and gives every satisfaction. As a proof of my appreciation of the "Arab" system I ordered another Machine through my London agents Messrs. Pini Rincoroni & Bonacina, on the 14th, ultimo. You are at liberty to make whatever use you please of this testimonial.

Faithfully yours,
JOHN H. KIDD.

☞ Five have been sent since July last.

10, High Street, Hawick, May 24th, 1881.

Dear Sir,—It gives us great pleasure to testify to the excellence of your Anglo-American "Arab" Machine. During the time we have had it, it has never failed us in the smallest particular, and we have tried all sorts of jobs on it, from a single line to a foolscap folio price list. The impression and ink distribution in all leaving nothing to be desired. We find the guides for feeding of great value for speedy working. We can throw off the impression with ease when working at the rate of 1500 an hour. It is very light to work with treadle.

Yours sincerely,
R. DEANS & CO.

Specialties of the Anglo-American "Arab" Printing Machine.

Impression Lever—The Impression Lever or "Striker" is on the left-hand side of operator, and can be thrown on or off instantly, at any position of the Platens.

Platens—By a new method of working the Platens, the "dwell" of the type on the paper is twice as long as other machines of this class, thus saving severe strain with heavy formes, giving full and clear impression.

Feed- Swivel feeding guides with holes drilled for pins, superseding paste and reglet; these guides will be found invaluable for accurate and quick working.

Sheet Holder or "Gripper"—Adjustable Spring at right angles.

Blanket Holder—Ratchet motion, same as cylinder machines.

Brake—Combined brake and strap guide, stops the machine instantly. Also other improvements of great value.

INVENTOR, MAKER AND PATENTEE,

JOSIAH WADE

CROWN WORKS, HOPWOOD LANE, HALIFAX.